The Fortunes of a Manuscript Play

ERNEST TRUEX

ANUARY 6, 1915 PRICE TEN CENTS

nnual "Mirror" Out January 27

White, N. Y.

A jealous husband cannot conceal his anxiety when his romantic wife meets a former lover. Malcolm Williams and Laura Hope Crews (the married couple), Lee Millar, Leo Ditrichstein (the former lover) and Frank Westerton in "The Phantom Rival"

Moffett, Chicago.

Minna Gombel, whose vivacious personality is well adapted for the role of Florence Cole in "A Pair of Sizes"

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White, N. Y.

Cyril Keightley and Irene Fenwick who as Stephen Baird and Lily Kardos in "The Song of Songs" have scored the greatest triumphs of their careers

White, N. Y.

Otis Skinner in the role of Montgomery Starr in "The Silent Voice" gives one of the most notable performances of the year

Frances Stamford, who graces the part of Amy Cartwright in the Chicago production of "Under Cover"

FACES AND FANCIES OF THE PLAY WORLD

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXIII — NEW YORK, WEDNESDAY, JANUARY 6, 1915 — No. 1881

THE PATH OF A PLAY

By WILL W. WHALEN

EVERY boy in the United States has at some time or other tried to smoke tobacco, and paid for it with a whirling head and a sea-sick middle. Likewise, every mother's son in the same United States who can use a pen to scrawl his name, has attempted to write a play with the usual consequences of such a feat—abnormal head, and later disgust with himself. I don't really know how it happened, but one fair morn I awoke with the play bee buzzing in my bonnet. Yes, there was a drama alive inside my cranium; and now the question was, just how should I get the creature to the birth, and just what it should be like after I did get it over that crisis. In reckless mood, I turned to my published novel, "Ill-Starred Babbie," and used that to obstetricate the play. After a course of New York dramatic successes, I felt symptoms of artistic indigestion, so I turned me from the city of theaters for a theme. I argued that the New York playwrights, doing their dramas of "life around us," were typing up in fourteenth-story back rooms, away from the madding crowd, and yet no nearer to the forget-me-nots of the angels—away from God and man. There they clicked, those writing machines of flesh and iron, distant from the soil and the sky, with the ugly part of the city's atmosphere floating in at their windows. So I put "Babbie" under my arm, and started to locate the long, lone trail leading to the land where cows moo sweetly and clarion cocks vie at dawn. After a second thought, I dropped into a second-hand book-store, and parted with "Babbie." I meant to follow George Cohan's advice: First read the novel you have selected as the victim, then heartlessly forget the selfsame book, then pitch into the play. I loved the cows and chickens, but I realized as soon as I sighted the farm, that wasn't the life, so I hit the trail for the anthracite regions of Pennsylvania. There I worked with the din of coal breakers in the near distance, with an innocent-looking trickster of a goat under my window quietly nibbling at my coat on the grass. Somehow that goat got into my heroine!

At last the play was done. I sent it on its maiden voyage to Rose Stahl. Back came two autographed photos of the "Chorus Lady." I thought of Patsy O'Brien in the second act: "Mon Doo, such a bore! Guys writin' for me autygraph!" In the script I found a dainty note: "The play is very interesting, and it is splendidly written; but the part unfortunately is not in my line." Who wouldn't feel glorious over such a rejection! That wee note settled my fate; sink or swim, I'd give my hand and head to producing a play. The script went to Belasco, and it came back. Went to Savage; ditto. But I must confess that my experiences with managers does not convince me that those much-abused individuals are quite so black as painted. The managers were patient with me, and really did read the play, I believe.

Then came the production. Albert Dwight and Nellie Booth read the script and at once decided to do the piece in their tabloid stock theater. They did. All the characters in the piece were cordially received, save my heroine. That coal region goat! The first and second acts were rife with action, and went over nicely, but my third—ah me! That big act upon which I had staked so much. It started out with promise, and looked good to everybody. The hero and heroine had their parting scene. Fine! But some demon influenced me to write a long soliloquy for the heroine when she was alone. She compared herself to a wounded bird dragging along on a broken wing, gemming the grass with the ruby drops of its heart. That's where the play was winged. I felt the audience about me squirming in its seat, and my soul squirmed too. "Kill that bird quick!" whispered Mr. Dwight to Miss Booth from the wings. "Cut the speech!" She obeyed, but Mr. Dwight had reckoned without his host. William Lemuels, the leading man, son of minstrel Lemuels of Dumont's, Philadelphia, didn't for some reason catch his cue, and there was a stage wait. I heard then the terrifying hiss from the wings: "Ad lib., Nellie!" Ad lib.! Pitiful heaven, she seemed to have been ad lib.-ing for the past hour. Nellie was frightfully alone on the stage, and she had to pick up the ruby trail of the bird again, which she did with the courage of a Judith; but the curtain fell on my big act with a patter of polite applause, and that was given to Miss Booth, not to "Babbie." Mr. Dwight declared the piece good, and just as soon as he and Miss Booth got away from tabloid, they meant to do the play again. There came numerous rejections, both on my part and the part of managers, with near-productions along the line. Said one manager: "Too much 'Hazel Kirke.'" Yet as I live, I was not guilty. Along sailed a black-browed manager with a Svengali mustache. He reminded me of "The Raven." He wanted to buy the bill outright for cash, and thus proved himself dishonest, offering only a few hundred dollars; so I quoth: "Nevermore!" James Kyrle MacCurdy, of the Brooklyn Gotham Stock, read the script, and liked it, but voted it not sufficiently melodramatic for his patrons. I read the manuscript for Albert Phillips and his wife, Leila Shaw, which lady fancied the piece, and the couple took it away with them. Then they were doing "The Great Divide" on the road. But Mr. Phillips's practised eye observed that "Ill-Starred Babbie" did not give him an opportunity to earn his salary, that he was only a stick to float the colors of the heroine. So the play came back again, because off the stage 'tis the wife must be consulted, but on the stage 'tis the husband. Three repertoire companies, playing everything from Shakespeare to Owen Davis, wanted the play, but the royalty offered wouldn't support a self-respecting church mouse.

All the while I was waiting for Albert Dwight and Nellie Booth to get out of tabloid. Then I met my first dramatic agent, Bartley Cushing, of the Dramatists' Play Agency, and I found him invaluable. He saw possibilities in "Babbie," saying the play was away from the beaten track. Then, after admitting the piece was quite dramatic, he gazed at me as the fond daddy at his mischievous first-born, just before he reaches for the slipper. I slew the wounded bird in my third act, cut out, under Mr. Cushing's direction, my asides, put an end to all soliloquizing, and thought the play was now in apple-pie order. "Nay!" saith Mr. Cushing, fastening me with his fountain-pen finger. The slipper again! "In your last act you have three scenes. Bury two of 'em. No up-to-date manager cares for that sort of melodrama construction. Give each act one scene. And now race down to W. T. Price, and cram your dramatic brain with his *American Playwright*." I obeyed like a soldier; and just then Mr. Dwight and Miss Booth emerged from tabloid. True to their word, they acted the new "Babbie" in regular stock. Then I realized that I had done something.

The locale of the play was laid in the anthracite coal regions of Pennsylvania, and I kept close to the soil as possible. In the audience was an old miner from Centralia, Pa., following the play very intently. He did not like it. "Sure this isn't a play at all," grumbled he. "Why the divil should I pay good money down here in the city to see what we have right around us at home? I liked that little girl with the bright hair, but them ould gossip women!" Ha, a triumph! My atmosphere was good. A real-estate contractor who had lived in the coal regions as a boy, averred the scenes were so true to life up there that he felt certain that outside at the doors the goats were browsing.

Miss Booth considered the play a success, and offered to take the piece out on the one-night stands, but Mr. Cushing said no. He found Miss Booth not exactly the right woman. She was very slight of physique, and the heroine of my bill should be slightly voluptuous. Really, when the big hero ran after her in the third act, I couldn't help thinking of a bulldog after a butterfly. Miss Booth made every line tell, got all her Irish epigrams across, used her sad eyes with fine effect, but missed all the man-inflaming physical part of the heroine. Miss Booth looked earnestly at her make-up box for a second when she heard Mr. Cushing's ultimatum; then resignedly dislocated her hatpin, and began to dig brandied cherries out of a bottle. But the little woman was silent all the rest of that evening. She told me that she loved "Babbie."

But my first play has made me grow—in humility, and in technique, I hope. I realize now as never before how many small things go to make up a successful drama, and sometimes how a bit of playwright ignorance will make or break a production. I dared in writing "Babbie," dared so much that "angels" feared to tread in my vicinity. Think of it!, I made my heavies two comedy old Irish women whose bad, gossiping, scandalous tongues simply destroyed the "Peg o' My Heart" heroine, and made her look like "Camille." The heaviest scenes of the play got laughs as I intended they should. They got more than I expected, but not more than I hoped. My old women did not cop a character "with solemn sneer," but with comedy lines, and their weapons were quite effective.

What is to be the fate of "Babbie"? I used to think theatrical success consisted in putting up a good front; now I know it depends on good backing. I am awaiting developments. I'm not the first "impending playwright" who made a big noise only to pass away without an echo. But the Harry Davis Players of Pittsburgh intend to do the piece this Winter; and be the play good, bad, or indifferent, I suppose I can now consider myself no longer a member of The Great Unproduced.

MADAME CRITIC

NOVELISTS are fond of describing the sensations of one who finds himself a stranger in a crowd, and it always makes mighty interesting reading. The readers try to imagine themselves in the position of the lonely one. But take my word for it, this poetic loneliness is nothing to real life.

I know, for on the opening night of a certain attraction recently I experienced such a feeling of single atom existence that I came near leaving the place. And why?

There wasn't a familiar face to be seen throughout the whole theater.

Fancy such chaos on the opening night! The editor of THE MIRROR had merely given me tickets to go, and I went. It hadn't crossed my mind that all the critics and first nighters would be somewhere else, but this proved to be the case. Such a thing couldn't possibly happen often, but that mysterious something which floats in the Broadway air, like a counseling germ, tells all the faithful where the gathering place will be. Generally a few will elect to attend another theater from the one advised by the friendly entertainment germ, which promises "the best;" but no doubt holiday time makes us all reckless, and so it happened that everybody made a mental resolve to see George Cohan.

Never, oh never again, shall I complain that I am tired of seeing the same faces on opening nights. As the plot dragged itself along to the intermission, I watched the long lines of men going out for their smokes. Where, oh where, was the dignified Mr. Metcalfe of *Life*? Where was Burns Mantle with his adorable smile—you couldn't dislike him if you tried. Where was Louis Sherwin with that look from under his eyelashes which tells you that the Sphinx hasn't a monopoly on an understanding of the sands of the desert. Where was Charles Darnton, the quiet and handsome; Louis DeFoe, whose thoughts always seem to be going at double quick time? Where were they all? One more I missed, especially? Kelcey Allen of the *Clipper*—the man who can cheer you into advertising before you know it. I'll wager almost anything that Allen can get a line on any play by the time the first act has been going fifteen minutes. No, he is not listed as a critic. Just good common sense directs his judgments usually. He doesn't attempt any scholarly pronunciamento, but he usually hits the bull's-eye.

I missed the brilliancy of Diamond Jim's illuminating jewels between acts. Oh, for the glimpse of a mere pearl or two! But, no! All such joys were not to be mine that evening. Something was gone from the ozone of the opening night, and I believe those who at first rejoiced because the Death Watch was not to sit in judgment on the entertainment soon began to wish that its members had been there.

Between the acts the press agent stood watching the smokers.

"Where's everybody?" I asked.

"Everybody?" he repeated. "Whom do you mean?" just exactly as though he didn't know.

"Why—the critics—the first-nighters—everybody."

"They must be up at George Cohan's," he answered reflectively. And so they were, as I discovered later, when I met some of them on the Broadway car going home.

"Such a jolly evening," said one. "Where were you?" I explained.

"But how did you happen to go there? Everybody was at Cohan's."

"But how was I to know that?"

"Why, really—doesn't something usually tell you where to go?" Now what do you think of that!

Isn't it remarkable how soon a play ages?

"The Marriage of Kitty" is a good example of this. It possesses a youthful spirit which makes it still acceptable, but there are the wrinkles of time upon it—little tricks in action, situations and those old asides. Why, under the sun, doesn't somebody throw out all asides and soliloquies which betray the play's former existence. Talking to one's self isn't done any more, and all the stage-managers and players know this, but in reviving an old play stage-managers will persist in retaining them.

"I like 'The Marriage of Kitty,' but it is similar to so many other plays I have seen," a woman of my acquaintance remarked.

"Pardon me, but the plays you have seen were all modeled on 'The Marriage of Kitty,'" politely said a man who knows.

"Oh, really, I didn't know. There are so many plays one can't keep up with them. But why does Miss Tempest braid her hair in that weird fashion in the first act—just like so many of those funny vaudeville actresses?"

"They are all copying Miss Tempest," replied the man.

I agreed with the woman speaker. The hair braiding business is too antiquated for words—not even Miss Tempest can get away with it. Sis Hopkins and her braids took all the laughs we had left, and Elfie Fay and the others did their share.

Miss Tempest acted on a good impulse when she sought to freshen up her old success by the addition of a new and original curtain-raiser, and the occasion aroused pronounced interest. "The Dumb and the Blind" didn't shed much light on the subject of the playlet, but an eager audience waited for something worth while. It listened patiently to a wordy dialogue between the hard-worked mother and her daughter in regard to arithmetic, and then it listened to the talk of the returned barge worker and his friend with all the best intentions in the world. Then came the announcement of the husband that he had secured a

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MARIE TEMPEST, THE ENGLISH COMEDIENNE, WHO IS APPEARING IN REPERTOIRE AT THE COMEDY THEATER.

better job, and from that time on he would stay at home always. The expression on the woman's face was one of terror, and the audience straightened up its backbone and prepared for something to happen when the husband sent the wife out for a pitcher of beer. Time passed and the down-trodden woman did not return. Husband and his friend appeared to grow uneasy. The audience was hopefully so. Then the husband looked through the door into the bedroom and waved friend away. Surely, something had happened. No doubt the miserable woman had killed herself because she was to have husband with her always from that time on. Quite natural, of course. It wouldn't have been the first time such a thing had happened. Why, in one of our recent society plays the wife is horrified at the prospect of having her husband home—she is willing to do anything to send him back to Africa or any other place he wanted to go. So the audience could understand why the poor working woman would not wish such a collection of gloom as was the barge man in her immediate vicinity.

Then, when expectation was on the *qui vive*, in comes the wife. She had been praying instead of going for the beer, she explains. "Ah, ha!" say the onlookers. "She's concealing something."

But would you believe it? When questioned by the husband as to her reason for praying, she replies that she did so because she is so glad that he is to be at home always.

I saw people look at one another at this astounding confession.

"Why, she can't mean it," remarked one man in my vicinity.

"Say," questioned another, turning to some fashionable persons just back of him, "what is it all about?"

"Oh, that's some kind of an English joke," replied a blasé woman from the coils of her perfectly-matched pearls.

MADAME CRITIC.

EMPIRICISM THE CAUSE OF NEARLY ALL BAD TECHNIQUE

We do not believe that the art of playwriting has advanced, or is advancing, so rapidly that a play revived after ten years of disuse—or twenty or thirty or fifty—necessarily will be found out of date technically and creaking at every joint. If this were so few men would have the courage and be so foolish as to pour out mind, heart and soul in any enterprise resting upon such shifting sands. At best, there are causes outside of a play, apart from the technical, that tend to make most plays ephemeral. These we are not considering. They are not wholly beyond control or the accidents of good fortune. So far as the idea and the material of play are concerned, an author may always hope for some permanency in his work and may put forth the best that is in him under the true and proper inspiration. The best security for permanence is in good technique. Constantly we have urged it, this magazine being established for the propagation of this truth, and in the face of the flouting of the often misunderstood term—Technique. There is hardly a revival of an old play, some of which were written only a few years ago, but that it is said it is out of date, particularly with reference to its technical handling. In other words, if this attitude towards plays is preserved, no author of to-day can expect that his play will have a life longer than that of a dog. Our illustration is harsh, but the occasion demands it. The presence in such plays of the aside and the monologue occasion this attitude. Of course the art of playwriting has outgrown these devices. The discovery that there was a better means to the end desired and the obligatory effect was the most sudden in the history of the art of playwriting. The monologue and the aside were technical and not wholly inartistic. The monologue was characteristic of the Greek drama, the highest and most consistent form of dramatic art, and a perfected form. It served artistic purposes. It answered also in the later classic French and Shakespearean plays. The very beauty and power of these plays, some of them wholly out of date and others alive for good in the world should chasten us in our belief in the superiority of the modern dramatist. Good has come out of every form of government. We abominate aristocracy and monarchy, and very properly, for we no longer believe in the theory of Plato's republic that refinements and power should be given to the few at the expense of the many; but we are not to ignore the fruits of such civilization. We cannot deny the high civilization that flourished in this country under the oligarchy of slavery. It is far from us to defend anything that was not the ultimately right in the government of the drama or of peoples. Still, what was wrong in certain particulars did not vitiate the whole.

Without further discussing the monologue in its historic and artistic aspects, we let the matter rest for the present in order to make some incidental comment.

The most striking thing in the long continued use of the aside and the monologue is the proof that playwriting even among the most skillful and famous has been largely a matter of empiricism. One often hears the question, How is playwriting learned? (Better said, How has it been learned?). Plainly the answer is, by imitation and empiricism. True playwriting is always a process of thought, the very definition of the art, but it has been the custom to take conventions as they existed, and without question. This is an age of questioning; and from this on technique will be considered and improvement in the art will be made. It is only the ignorant or the vicious who contend that the art of playwriting is a finished art and that nothing further can be done in the way of the elucidation of its principles and methods.

A number of very satisfactory explanations have been made why the monologue persisted, but the explanation which we suggest, that it was because of empiricism and imitation seems to us comprehensive. In most cases the use of the aside and of the monologue was really unnecessary. Sometimes the defect of their use could be remedied only by some rearrangement of the structure or the order of the scenes; but usually the defect is superficial, as may be seen by anyone informed in playwriting, who could revise the play in these particulars without any trouble whatever. At all events, this magazine would not seek to disqualify the writers of the past, men of genius, who used the old forms. We are not willing, for example, to designate Sardou as "a second rate hack" because he used a few monologues in "A Scrap of Paper," a play which if written to-day by an American dramatist would put his in a position of supremacy.

WILLIAM T. PRICE, *in American Playwright.*

Speaking the other day of the *obscenic* drama, we carelessly forgot to note the *Parisqué* farce, the *Gothamorous* problem play, and the comic *operencid* show—all potent attractions for the Tired Business Manhattanite.—*Collier's.*

Personal

COBB.—Irvin S. Cobb, who recently returned from Europe where he was the "guest of the German Army" for several weeks, is to make a lecture tour commencing Jan. 11 at the Academy of Music, Brooklyn. He will talk upon the European war assisted by motion pictures and stereopticon views which he made while in Germany and Belgium recently as correspondent for the *Saturday Evening Post*. Mr. Cobb's lecture will be under the direction of Selwyn and Company.

DRUG—J. Leroy Drug, playwright, newspaper man, actor, has written a play with the alluring title of

Waite, N. Y.

MISS MARGOT WILLIAMS,

Who Plays the Part of Frailty in "Experience."

"Lady Satan" for which he is negotiating an out of town stock "try out." Formerly an actor, Mr. Drug gave up the stage to devote his entire time to newspaper work and play-writing. In addition to being an author of several vaudeville successes, he has been affiliated with many of the local newspapers. Mr. Drug is Brooklyn correspondent of THE MIRROR.

DUNCAN.—Isadora Duncan, the dancer will make her first appearance in five years on Tuesday afternoon, Jan. 12, when she will give at the Metropolitan Opera House a dance programme, aided by seven of her pupils. The young artistes have already appeared in public this year, dancing at Carnegie Hall for the benefit of war relief funds. Miss Duncan's programme will consist of classic dances to the music of Schubert, Gluck and Beethoven.

SKINNER.—A story entitled "The Torch in the Mist," by Miss Constance Skinner, will begin in the February number of *Smith's Magazine*. The story, which contains but four characters, is said to be of compelling force. Miss Skinner is a frequent contributor to THE MIRROR.

SHIRLEY.—Arthur Shirley, a stalwart young actor who has been identified with Australian theatricals for a number of years as a member of J. C. Williamson's companies, has recently arrived in New York, where he is seeking an engagement in eccentric character roles. Mr. Shirley is a member of the Actors' Association of Australasia.

TRUEX.—Ernest Truex, who is seen in his humorous impersonation of the boy "detectuv" in "The Dummy" on this week's cover of THE MIRROR, has gained the notable distinction of being the oldest boy actor on the stage. Though Mr. Truex has always been identified with child roles throughout his twenty years' stage experience, he is but twenty-five years old. He made his debut at the age of five and after appearing in such famous child parts as Little Lord Fauntleroy and Aulus in "Quo Vadis," he became a member of the Woodward Stock company in Kansas City. This engagement at an end, he joined the Castle Square company in Boston. His appearance with this organization resulted in a two years' engagement with Mary Shaw in "Alice-Sit-by-the-Fire," which he followed by a season with Ezra Kendall in "The Land of Dollars." He made his first New York appearance as the negro jockey with Lillian Russell in "Wildfire." While playing in a sketch at a Lambs Gambol he attracted the attention of David Belasco, who engaged him for the title-role in "The Good Little Devil." This season Mr. Truex is touring in "The Dummy," in which as Barney Cook, the boy detective, he has probably scored the greatest success of his career.

WILLIAMS.—Every season brings forth at least one young actress who attracts general attention by some exceptionally good work on Broadway. She may have played for years in other parts. But Broadway's horizon is strangely circumscribed. She startles us, and we think she is just born. It was so with Laurette Taylor and it was so with Florence Reed. Both had won fame elsewhere long before they astonished us. Margot Williams is a young actress who suddenly forced herself upon our notice on the opening night of "Experience" in the part of Frailty. We don't know where she comes from or what her career has been. But she is an attractive young actress and her short scene with Youth is profoundly sympathic and true.

ACTORS WHO PLAYED BEN-HUR

For many years prior to the production of the piece, Nov. 29, 1899, efforts had been made to get from General Wallace his consent to a dramatization of the book, but he had always refused. However, there was a strong friendship between the doughty old soldier and Walker Whiteside, then a struggling Shakespearean actor. Mr. Whiteside saw the possibilities in the character of Ben-Hur. Working on this friendship, consent was finally obtained from General Wallace for the dramatization of his book. The rehearsals were begun after the play was completed. Mr. Whiteside discovered at this time that he could not escape from certain contracts which bound him for a year and was forced to give up the title character, much to his regret. In this exigency Edward J. Morgan was engaged and created the part at the Broadway Theater, Nov. 29, 1899. Mr. Morgan was followed in the role of Ben-Hur by Emmett Corrigan, who had been the original Shiek Ilderim. Mr. Corrigan's genius as an actor was exploited by the fact that he played three entirely different roles in the play. In the original production he was the Shiek Ilderim, during the second season he played Simonides, and in the interim he appeared with great success in the title-role of Ben-Hur. He is the only actor who has played more than two parts in the play.

William Farnum succeeded Mr. Corrigan and after him came Wilfred Payne, an English actor who played the part for a season. William J. Kelly, Alphons Ethier, Orrin Johnson, A. H. Van Buren, Henry Woodruff, Basil Gill, Thurston Hall, well known in Pittsburgh, Conway Tearle, Richard Bubler, and Thomas Holding in succession have played the role since. Mr. Tearle, who is a descendant of a long line of distinguished actors, his father having been Osmond Tearle, an English tragedian who was for several seasons leading man with Wallack's stock company in New York, and his mother, Minnie Conway, a daughter of Mr. and Mrs. F. B. Conway, the latter of whom was a sister of Mrs. D. P. Bowers, the distinguished American tragedienne. Mr. Tearle, besides playing Ben-Hur in America for a season, was the original of the part in Australia. Robert Taber played the title-role in "Ben-Hur" on its first production in England at the Drury Lane Theater, London, in 1902. Mr. Taber had won his spurs as an actor by playing the leading roles in support of Julia Marlowe, whom he afterward married and with whom for a year he was co-star, the pair appearing as Mr. and Mrs. Taber. For the revival of "Ben-Hur" in London in 1912, where Klaw and Erlanger sent their production, Arthur Wontner played the title-role.

STAGE ANECDOTES

Francis Wilson has a distant relative, a most estimable man who had reached that period of life when he felt that he had served the ends for which he had been created, and desired no longer to be in the way of those about him. There had already been a number of heart-rending scenes about his bedside when it had seemed that his end had come, and he now hoped, for the sake of his relatives, that his death would come to them as a fact and not as a possibility. At last he felt that the end was near. All with him were his nephew, who was an actor, and a nurse. "I'm certainly going this time," he said to the nephew; "but there's no need of causing pain. So let me go quietly; and when its all over, tell them I went peacefully, my last thoughts of the dear ones." Naturally enough, the nephew was much affected, but the time approached when he had to be at his theater, so he bid his uncle, whom he really thought a great deal of, an affectionate good-by and left the house. When his performance was over, he returned. The nurse met him at the door, and said, "You had better go in to your uncle. I think he's dying." He opened the door of the bed-room and entered. "Too late," he thought, for the old figure lay rigid and white upon the bed, with eyes closed. A bit overcome by the sight and realization of what it meant, he sat down on the foot of the bed. It jarred the figure. The eyes of the old man opened. He looked slowly at the ceiling, at the wall-paper, at the furniture, and then his eyes rested on the nephew at his feet. "God damn it," he said in great disgust; "ain't I dead yet?" And the incontrollable burst of laughter from the nephew brought the other people in to find the old man a corpse.

Oliver Herford chanced to be at a party where another was the social lion. In his usual diffident manner (which did not resent, for example, the appropriation by Augustus Thomas of his supreme wish to throw an egg into an electric fan), he sat on the edge of the parlor rug and stirred his tea, according to James Montgomery Flagg, with a lady-finger. The lion's wife sat nearby, but on a chair. "I'm so very glad to make your acquaintance, Mr. Herford," she ventured at last. "I have read so many of your writings, and am quite ready to believe what many people say of you, that you can make anything appeal not only to adult but also infantile minds. And I have oftened wondered why you do not take those stupid librettos of the Wagnerian operas, and rewrite them so that prudent parents may take their children to hear them."

"Prudent parents," said Oliver briefly, "don't have any children."

Francis Wilson was a great admirer of the art of the late Joe Jefferson, in whose company he acted many times. In fact, Wilson has written a long and most interesting biography of him. Jefferson was a most enthusiastic amateur painter, and produced many canvases, chiefly landscapes. One day Wilson happened to hear of a number of these Jefferson pictures being put up at auction, and being desirous of yet another souvenir of the admired player, purchased one. Word of the sale reached Jefferson, and he wrote Wilson to this effect: "Congratulate you on your courage; don't tell anyone what you paid for it." And by return mail, Wilson sent this: "I'm ashamed of it too; don't tell anyone I bought it."

POPULAR MANAGERS

Mr. Fred J. Byrod, to whose energy, judgment, and daily courtesy the Chestnut Street Opera House in Sunbury, Pa., owes its success, has reached his present position by rounds. He started as programme boy in the old Lyons Opera House Christmas, 1885. He was only sixteen years old when he became assistant treasurer. There he made a record for speed and accuracy. In the time that he served in that capacity his accounts were never a penny short. Then he was promoted to the position of assistant manager. He has the rare intuition of knowing what the patrons of his house like and the attractions at the Chestnut Street Opera House never fail to please. Aside from his managerial ability, Mr. Byrod is

MR. FRED J. BYROD,

Manager of the Chestnut Street Opera House, Sunbury, Pa.

associated with the interests of Sunbury in a way that makes him a useful citizen. His associate in the box-office is Miss Jennie Newbury, who has held her place for many years.

LOUISA DALIUS-KEINER.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

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SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

NEW YORK CRITICISM

CRITICISM generally, as represented in the New York daily papers, rarely asks: "Are the characters well drawn? Is the workmanship artistic? Is the story well set forth?" But rather: "Has the play a 'punch?'"

The average New York critic reflects the man in the street, rather than the man and woman at home. He looks for the obvious, the theatrically effective, the philosophy of the boulevard and the office; he is thoroughly American in that he thinks with the majority and is not a leader of thought, but a follower, interpreting what he sees in the spirit of the inarticulate masses. It is the baldest form of utilitarianism, conceding little to imagination and the originality that does not keep within certain unobtrusive limits. It is by no means all bad, but it is by no means good.

The rise of a dramatic genius with the originality of an IBSEN or SHAW would be utterly impossible. His method would vary too far from an established standard, and the New York critic is a worshiper of standards, though he would probably scratch your face if you said it openly. He lacks the elasticity of mind to see merit in a play of revolutionary methods or an actress who pursues new paths, unless he had been prepared for the shock by the réclame of Europe.

He demands the commonplace in a new guise. The setting may be new, but the spirit must be commonplace. It is what the tired business man understands—and his paper is the organ of the tired business man.

Nothing literary must find its way to the footlights. It must be prose, and plain, understandable prose at that. The stage must not swash over the dead water-mark of the intellectual altitude of the "plain man" who pays $2 a seat to enjoy himself.

The result is, every play must deal with elementary conditions, picturesque characters, gaudy costumes, handsome scenery, realistic effects. You take your imagination to the playhouse and give it an opiate. It is the best place to give it a rest; for your critic insists that everything must be interpreted literally—literal steam pipes, real door knobs.

He insists on strong heart interest in every play; also the heroine must never forfeit to the least degree her claim to sympathy.

The play need not teach a moral; it may be *im*moral, provided the immorality is distinctly masked. A play like "Poor Little Thing," every literary man knows, is ten times more difficult to write than "On Trial," because of the careful character shading, the infinite and subtle windings of human nature, and the demand of absolute consistency; but it is an exotic because the critic cannot translate himself spiritually to take the viewpoint of the creator, while he can easily thrill to the mechanics of a melodrama dealing with what is obvious and striking.

Mediocrity has the first call, because mediocrity never offends. Give him patchouli if you want to make him happy, but never attar of roses. If we told ourselves the plain truth we should have to admit that our dramatic taste is most primitive. It is an inheritance from the London stage. Without the Continental influence, SHAW as a playwright would be impossible in London; so would GALSWORTHY. When sundry of our critics begin to analyze a subtle play, a poetic play, or a play that does not depend on a "punch," they are like a steer before a painting of RAPHAEL. They ridicule it, because ridicule covers a multitude of ignorance. They are continually prating about novelty, and they worship only the obsolete. By novelty they understand an old coat with a new lining.

DAY OF THE DRAMATIST

(From the New York Herald.)

Four years ago, according to the list of routes in THE DRAMATIC MIRROR, sixty-four stars were roaming the country. Now, there are only thirty-one. Vaudeville has absorbed many. Others are "resting" and trying to obtain plays that will exhibit their special characteristics in a favorable light and conceal the talents of the supporting players.

This is unquestionably the day of the dramatist. The fame and money that were once the star's are now his. Popular taste is with him. It has relegated to obscurity the old monologue play so dear to the heart of the "resting" actor.

FROM LESLIE GROSSMITH

Editor DRAMATIC MIRROR:

SIR.—I am sending you under separate cover, one of my Souvenir Programmes, which I think will interest you. You will find the construction, the contents (apart from the actual programme), unique in many particulars, and in view of the fact that I have only been here since last March, it denotes a wonderful musical activity. I expect the class to more than double itself during the coming year, and I am seriously thinking of turning my business into the La Junta Conservatory of Music. In addition to the fact that I already have the business started, and am gaining in popularity every month, this town and the State of Colorado is at the present time in better condition than any other part of the States of America.

In Colorado we have the finest climate in the country, and especially in La Junta, the climate I believe is the best in the world. This is one of the principal factors that will make our conservatory an advantage over others.

I still read my MIRROR with great interest, but don't get much time to dabble in playwriting. Wishing you the compliments of the season.

Yours truly,
LESLIE GROSSMITH.

LA JUNTA, COLO., Dec. 28.

OBSERVATIONS EN ROUTE

BY WILL A. PAGE.

In the cast of "The Peasant Girl," the new Trentini opera now playing in Philadelphia, is a fragile dancer of the Irene Castle type, who is likely to make an enormous hit when the company reaches New York. The young lady's name is Frances Pritchard, and she dances with Clifton Crawford. I understand that only two years ago she was a flower seller at Bustanoby's Thirty-ninth Street food and tango emporium, and that from watching the steps of the professionals she was soon able to master all the intricate variations of the tango and add a few steps of her own. Her dances with Mr. Crawford are marvels of grace, agility and charm.

It is a singular fact that praise and blame can often be superinduced by the same incident. Paul Davis, who is ahead of Trentini, has been the recipient of high praise for supposedly clever work in putting over what every one believed to be a newspaper "plant," by having Trentini telegraph ahead to Pittsburgh the day her company moved to that city, asking for a hospital ambulance to meet her train, as Trentini thought she was dying. When the ambulance surgeons removed the prima donna on a stretcher, they discovered that Trentini was suffering from vaccination inflicted upon a certain unmentionable portion of her left limb. Now this made a very good newspaper story, and the strange thing about it is that although it was the truth, all the newspaper men of Pittsburgh thought it was a "plant." Also it is recorded that Morris Gest sent Davis a wire closing with the remark: "Don't you know better than to print stories of accidents?" But as Trentini played to over $14,000 on the week in Pittsburgh, Mr. Gest afterward complimented Mr. Davis upon his good press work.

Nicholas Young, for the past five years dramatic critic of the Boston *American*, has retired from that position, and in the future will combine the positions of advertising expert for the *American* and advertising expert for a big furniture store. Mr. Young, always popular with managers and agents, was one of the first critics to make his presence felt in Boston, and his recent assignment to the advertising department of the Hearst newspaper may be directly attributed to the results secured in the way of increased advertising receipts while he was a dramatic critic. After raising the rates from 25 cents to 40 cents a line, Mr. Young conceived the idea of offering a half-page ad for $500. Even Nick's best friend could not get a line in the *American*, except the routine matter. If an actor died, or an actress eloped, the city editor didn't dare to print it without Mr. Young's official O. K. as dramatic editor.

Naturally, such enterprise received its reward, and on Jan. 1 Mr. Young, at a big increase in salary, was promoted to the advertising department, and there he will have supervision of ads, not only theatrical, but of a general nature.

Speaking of Mr. Young's advertising capabilities, by the way, it is not generally known that he was also the advertising manager of the big furniture store mentioned above. In fact, he drew—and will continue to draw—a salary for writing up the beauties of wicker tea tables at $8.98 and for glowing and graphic eulogies on Circassian walnut boudoir sets at $88.88 for four pieces.

Once during his régime on the *American*, he had a brilliant review of Mr. Sothern as Hamlet which by a freak in the composing room appeared in print alongside a quarter page ad of beautiful descriptive matter pertaining to the lovely things which could be included in a completely furnished four-room flat—"Let Blank feather your nest"—the eloquence of which demonstrated that Mr. Young still retained all of his brilliancy as a critic.

After all, there isn't such a wide difference between acting and furniture. A great deal of acting is wooden.

The new critic of the Boston *American* is Fred J. McIsaacs, an accomplished and experienced newspaperman and special writer, who has been around the world twice, who was sent by the *American* to South America on a syndicate mission, and whose previous achievements as a special writer indicate that he will conduct the dramatic department on a high plane. He writes under the pen name of Frederick Johns.

The Governor of Massachusetts is a splendid looking chap, six feet tall, handsome, affable, popular with every one who meets him, and being a bachelor, has the privilege of admiring all of the beautiful and attractive actresses, who from time to time visit Boston. In fact, I may say, without reservation, that Governor Walsh has shown himself to be a keen student of beauty and a discerning patron of dramatic art. Furthermore, the Governor of Massachusetts has been either host or honored guest at many well-managed Bohemian supper parties graced by the presence of well-known players.

Miss Ines Buck, who firmly established herself in the ranks of leading women by her excellent work last season in "The Misleading Lady," stepped into the breach in Boston last week to save the opening of "Seven Keys to Baldpate." Miss Buck was lunching at the Claridge when the Cohan and Harris office 'phoned her to see if she could get up in the role of the newspaper reporter in "Seven Keys" on short notice and open in Boston. Well, Ines Buck showed them. She "done her part fine" when the engagement opened, in spite of the fact that she had only had two rehearsals. And as Eva Francis, who has been playing the part, is ill in a hospital after sustaining the removal of an appendix, Miss Buck will continue to play the lead in "Baldpate."

Why is it that if a play does big business it is always the star who is responsible for the success; while if a play fails to draw, it is always the fault of "poor advance work"?

CURIOSITIES OF CRITICISM

(From the Evening Sun.)

Give an actor a chance to rant—with a red light, if possible, and tricky scenic appurtenances—and a playwright free rein in grandiose and turgid expressions of his own delusions of genius, and you make them both as happy as a couple of chorus men with temperaments. The pagan audience, however, gets nothing but nepenthe out of the arrangement—and this is, at best, a backhanded satisfaction.

The few people in last night's audience at the Liberty Theater who did not at some time or other in the course of the performance shake Buddha by the hand in his own Nirvana, were either commuters, neophytes, or else positively annoyed into insomnia by a deadly combination of Mr. Otis Skinner miscast and Mr. Jules Eckert Goodman as untrammelled as the winds and as oppressively atmospheric as these phenomena.

The play was called "The Silent Voice," and here again the ironies of nomenclature manifest themselves. Had Mr. Skinner carried out his threat of leaping from the window in the second act and the play thereafter partaken of the wholesome quality of the title, the cast, audience, and reviewers might have gone to bed at a reasonable hour and Mr. John Williams, for the second time in a few weeks, need not have taken furtively to the trenches during the intermissions.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged in our "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

LOUIS ROSENBERG, Pa.—We do not know the present whereabouts of the gentleman you ask for.

"OTTAWA," Canada.—THE MIRROR'S Halifax correspondent informs us that Miss Irene Summerly has never played with the Harkins company.

GEORGE P. LATHAM.—I have advised the stock editor and he will endeavor to inform you of Miss Henrietta Browne's present playing address.

A SUBSCRIBER, Johnstown, Pa.—We regret that we have no recent advices regarding Virginia Earl. Paula Edwards has not played for six or seven years and has presumably retired. Mrs. Leslie Carter is about to appear in vaudeville. Thanks for your good opinion of THE MIRROR.

ON THE RIALTO

"THE MIRROR'S" JINGLER

Somewhere in the brambles, somewhere in wind-swept space,
The hare and the tortoise made a banter for a race.
Somewhere the hare slowed up and nibbled at a stem,
That's how the tortoise-shell became a playhouse gem.

—*The Jingle Boy.*

The Friars celebrated a New Year's Night party at their club house on Forty-fifth Street. A feature of the entertainment was an "immorality" playlet, entitled "Any Friar," written by Jean C. Haves, with a cast headed by William Collier.

F. L. Shotwell, of Bethlehem, Pa., is correct. The theater mentioned by Retired Playgoer's first-nights in New York, Minson, Dec. 28, was the Lyceum and not the Madison Square. The mistake was what an author called an error of the brain, after he had written all through an article on Belgium, Leopold, King, instead of Albert. And the mistake was overlooked by the copy reader and the proofreader and appeared in the magazine printed in London.

At last we know the real secret of Sherlock Holmes's success. It is Watson. Without the reliable Watson near by to hand him the needle, the great detective is quite incapable of solving seemingly inextricable mysteries.

It seems that over in Philadelphia last week William Gillette discovered that he had been robbed of $300 in cash. Having impersonated with great success Sherlock Holmes, the actor saw the fine opportunity of doing some real sleuth work in his own behalf. The incomparable deductive reasoning, however, of which Holmes is capable was never displayed, owing to the absence of Dr. Watson, and, of course, Mr. Gillette is still missing his $300. Hereafter Mr. Gillette intends to have Bruce McRae, who was the original Watson in the famous detective play, accompany him on his travels.

In "The Song of Songs," the actors ran away with the play. In the first place, we can hardly believe that Mr. Sheldon, who must have imbibed some refinement at Harvard, allotted as many coarse expletives as are employed by the players; and in the second, Mr. Thomas A. Wise, so far from keeping within the legitimate character lines of a bluff, hearty, shrewd old salt, availed himself of the opportunities of the fourth act to give a boisterous old-fashioned vaudeville performance of low comedy. Of course, a number of people laughed at his buffoonery, but it is nothing to be proud of. And while many a play may have been served by "damns" and "hells," the indiscriminate use of blatant expletives of that florid description is an offense against good taste that is resented even by bounders who are gentlemen at heart.

Retired Playgoer's first-nights in New York (continued): "I was staying at the St. James Hotel, long ago demolished, when I met the manager of the Casino Theater. What prompted him to offer me a box in his house is not germain. I accepted and then went in search of company, for at that time my acquaintances here were few. The first whom I met was the redoubtable Colonel Pat Donan, raconteur and writer. We had known each other back yonder; he graciously consented to go with me. On our way out we met Whiting Allen, newspaperman, old friend, and afterward in advance of Barnum and Bailey. He went along. The box was in the top tier. The house was warm. The comic opera may have been the best in town. But in spite of managerial courtesy some sort of spell overcame us simultaneously. The nasal outbreaks disturbed the occupants of adjacent boxes, and perhaps reached the stage. We were aroused by an attaché of the house who informed us that the manager wished us to know that he wasn't running a lodging house. We sheepishly quit the box and sought the manager. It was up to me to make the apology. Of course it was a lame one. After we left the theater Colonel Donan told me that he had been up all the night before. I had also been a late stayer that night. Whiting Allen's excuse was that when Colonel Donan fell asleep and he saw that I followed him, he (Allen) felt lonesome and joined in the nap."

MORE REVUES COMING

Success of "Watch Your Step" Leads Producers to Plan Similar Productions—Dillingham, Woods, and Klaw and Erlanger Active

The revue, which for the last two years has been the most popular form of musical entertainment in London and Paris, is invading New York with the force and dispatch of the German Army. The success of Charles Dillingham's revue, "Watch Your Step," has led A. H. Woods and Klaw and Erlanger to plan similar productions. In addition, Mr. Dillingham has begun preparations for a sister show to his production now on view at the New Amsterdam.

By the time that the sweet girls graduate New York should be beating London and Paris at their own games. For, in addition to the above mentioned managerial ventures from which to select, the playgoer will be confronted with the syncopated charms of the new Ziegfeld "Follies" and the Winter Garden's annual revue.

Irving Berlin has been engaged to supply the words and music for Mr. Dillingham's new revue, the premiere of which will take place in the Spring, while Tommy Gray has been mentioned as the possible author of the book.

Klaw and Erlanger's revue, entitled "Fads and Fancies," is by Glen MacDonough and Raymond Hubbell, who have furnished the book and music for many a K. and E. production. Conroy and Lemaire, who are popular in vaudeville as a black-face team, will probably be the comedians of this production. (Of course, an American revue is not possible without a black-faced comedian.)

Not to be outdone by his competitors, Al. H. Woods is also planning a revue for production in the Spring. No names have as yet been divulged in connection with his enterprise.

The musical revue seems to be what the public wants, judging from the attendance at "Watch Your Step" and "Hello, Broadway."

The success of "Watch Your Step" has furnished an interesting story to the effect that New York speculators who journeyed to Syracuse to witness the premiere thought so little of the production that they refused to buy up choice blocks of seats. However, it is reported that they made no such gross errors with "Hello, Broadway."

HARRISON GREY FISKE FAILS

Producer Files Petition, with Liabilities of $94,198 and Assets of $78,794—War Blamed

Mr. Harrison Grey Fiske filed a voluntary petition in bankruptcy in the United States District Court on Dec. 30, with liabilities estimated at $94,198 and assets at $78,794. This action follows the unexpected closing on Dec. 29 of "Just Herself," the play in which Lydia Lopokova made her debut as a dramatic star.

The European war, with its consequent retrenchment on the part of the theater-going public, is said to be responsible for the failure.

Mr. Fiske's failure is the second among the prominent producers this season, the Liebler Company having filed a voluntary petition in bankruptcy several weeks ago. Like George C. Tyler, Mr. Fiske is one of our most artistic producers, and his achievements have exerted a tremendous influence toward the betterment of the theater and drama in America.

Among the liabilities mentioned are royalties due on plays and money loaned to him. One of the creditors is Edward Sheldon, to whom are due royalties of $4,335 on "Salvation Nell" and $2,905 on "The High Road." Among other creditors are John Luther Long and Margaret Anglin for royalties on "Lady Betty Martingale," the play in which Mrs. Fiske was seen early in the season; Edward Knoblauch, money loaned, $5,000; Minnie Maddern Fiske, money loaned, $5,674; Klaw and Erlanger, $6,802 for half loss in this season's tour of "Kismet"; George K. McLeod, $10,595 for share of profit in "Kismet"; Lydia Lopokova, salary, $150; Commercial Trust Company, of Jersey City, $8,550, money loaned; and Ethel Watts Mumford, $254 for royalties.

The bankruptcy was directly caused by the failure of "Just Herself." Mrs. Fiske, who is under her husband's management, appeared early in the season in "Lady Betty Martingale," but the play was withdrawn after a short road tour. "Just Herself" was the only enterprise of Mr. Fiske when the petition was filed.

Mr. Fiske's assets include a country place at Pine Point, Lake Pleasant, Hamilton County, N. Y., valued at $5,000; properties and scenery, $32,144; one-half share in "Kismet," valued at $12,442; plays owned and controlled, $21,122; and scene pictures, costume designs, and paintings, $3,000.

Among Mr. Fiske's notable productions are "Becky Sharp," "Tess of the D'Urbervilles," "Mary of Magdala," "Leah Kleschna," "Miranda of the Balcony," "Monna Vanna," "Hedda Gabler," "Marta of the Lowlands," "Sappho and Phaon," "The Devil," "Hannele," "The Green Cockatoo," and "Salvation Nell." In most of these plays Mrs. Fiske appeared. He introduced Madame Bertha Kalich to the American stage.

Mr. Fiske entered the producing field in 1896. In 1901 he leased the Manhattan Theater as Mrs. Fiske's playhouse in New York, and conducted it for five years.

DREW IN "ROSEMARY"

To Revive Old Success for Remainder of Tour —Miss Carlisle in Leading Role

Following the closing of his season in "The Prodigal Husband" in Washington, D. C., Jan. 2, John Drew will appear for the remainder of his tour in a revival of his former success, "Rosemary," by Louis N. Parker. It will be the first time in sixteen years that Mr. Drew has spoken the lines of this play. For the role opposite Mr. Drew, Charles Frohman has selected Alexandra Carlisle, who recently closed in "Driven" at the Empire Theater.

Mr. Drew's tour in "Rosemary" will extend to the Pacific Coast.

OFF FOR WASHINGTON

The dress rehearsal of "The Girl of Girls" company took place at the Garden Theater, New York, Jan. 1. The production had its opening performance at the Columbia Theater, Washington, D. C., Jan. 4. Sixty people represent the acting roster.

NEW PLAY FOR BANDBOX

"Prodigal Parent," by Guy Bolton and Douglas Wood, to Succeed "Poor Little Thing"

Jerome K. Jerome's comedy, "Poor Little Thing," which was the inaugural presentation of the New York Play Actors' at the Bandbox Theater, has entered on its final two weeks.

The next production will be an American comedy by Guy Bolton and Douglas Wood, called "The Prodigal Parent."

GEORGE EDWARDES COMING

English Manager to Make First Visit to America This Month

George Edwardes, impresario of the famous London Gaiety, and probably the most successful manager in England, has cabled George Grossmith, who is appearing here in "To-night's the Night," that he will make his first visit to America this month. While here he will complete arrangements for the presentation of "To-night's the Night" at his Gaiety Theater. The musical comedy was prepared for the Gaiety, but the war interfered.

PLAY CO. INCORPORATES

Purpose Play Society Formed in Order to Present Brieux's "Maternity"

Incorporation papers were filed Dec. 28 for the Purpose Play Society, under whose auspices Eugene Brieux's "Maternity" is to be presented at the Princess Theater this week.

It is said that this organization has been made necessary by threats of official interference if the play was given before the general public. When "Damaged Goods" was first presented it was performed before audiences who first made themselves members of a similar organization.

"IT'S A LONG WAY TO TIPPERARY"

The title of that song of (military) songs, "It's a Long Way to Tipperary," will also shortly be known as the name of a new contribution to dramatic literature. William Anthony McGuire, author of "The Heights," is the author and Gus Hill will produce the play. It is said that the play will strictly observe the laws of neutrality. The interest of the story centers about Allen Doone, who is wrongfully accused of being a spy and traitor.

Mr. Hill plans four or five companies of the play, one of which, composed exclusively of English actors, will tour Canada.

MISS STARR IN "MARIE-ODILE"

"Marie-Odile" has been selected as the title of the new Edward Knoblauch play in which Frances Starr will appear at the Belasco Theater on Jan. 25. The play will have its out-of-town premiere in Washington, D. C. "The Phantom Rival" will leave the Belasco on Jan. 23 for a tour of the principal cities.

Miss Starr's role is that of a novice in a convent.

FRITZI SCHEFF'S SALARY HELD

The Cincinnati *Times-Star* prints an item to the effect that an attachment against part of the receipts of the Lyric Theater, Cincinnati, was recently issued as a result of a judgment alleged to have been obtained against Miss Fritzi Scheff in New York by Henri Bendel, costumer, who claims that Miss Scheff owes him $710.

GIRL TO THE FORBES-ROBERTSONS

The interesting report comes from San Francisco that Bir Johnston Forbes-Robertson, who is playing in repertoire in that city, has just received a cable message from England, which states that a fourth daughter has been born to Lady Forbes-Robertson

The PUBLICITY MEN

Edward L. Bernays is doing special publicity work for "The Silent Voice."

Abe Lebenson is managing the Friday musicales of opera singers at the Waldorf-Astoria.

Arthur Edwin Krows, of the Little Theater, is an advance of "Children of Earth," the prize play, which will soon be produced in New York.

After a silence of some weeks, Clayton Wilstach is again wielding his efficient pen, this time in behalf of Alfred Sutro, and his play, "The Clever Ones," which will soon be brought out at the Punch and Judy Theater.

O. L. Meister, of the Vaudeville Theater, Milwaukee, is sending out unique New Year's cards which portray him firing a howitzer at a huge target, named the public. The shells represent the features of his theater and each one is a "hit" with the public.

Leander Richardson, the resourceful representative for the Brady forces, has the best story of the season to his credit in the Sing Sing premiere of "Sinners" on Christmas Day. The story filled front page columns in nearly every New York morning paper of Dec. 26.

Charles Phillips, who recently was in advance of Charlotte Walker in "The Better Way," and who last season performed such valiant services for "Pupils," a musical comedy which died of anemia in Boston, was married at Jersey City on Dec. 25 to Ethel von Waldron, who is at present Pinkie O'Hara's leading woman.

James Pooton and Harry Sloan have been engaged to blaze a trail for Irvin S. Cobb, author, after-dinner speaker, and war correspondent extraordinary, who begins a lecture tour shortly under the direction of Selwyn and Company. Pooton will comprise the Uhlan or advance guard division, while a few days later Sloan will bring up the forty-two centimeter copy, which is expected to clear away all editorial obstacles.

All is well with "The Prince of Pilsen," judging from a letter recently received from Frank T. Buell, the advance man for the production. Not only was the Yuletide season fittingly celebrated by the members of the company, but the attraction itself is making a mint of money on the season.

"The Prince of Pilsen" company celebrated Christmas in a most fitting manner at a banquet given the members of the company by Manager Perry J. Kelly in the Rome Hotel, Omaha. Immediately after the final curtain fell on the eight performances at the Brandeis Theater, the company gathered at the hotel where covers were laid for fifty and the usual floral decorations. Toasts were served, the following a joyous repast, a vaudeville entertainment was given by members of the company, accompanied by the company orchestra. The room was then cleared of tables and dancing indulged in until the early hours.

"The Prince of Pilsen" has played continuously since the opening date, Aug. 24, in spite of the fact that this is claimed to be one of the most disastrous seasons in years, box-office receipts for "Pilsen" in many cities have far exceeded those of previous presentations of the musical comedy. FRANK T. BUELL.

H. R. JACOBS IS DEAD

H. R. Jacobs, who once upon a time was a prominent theatrical manager in this and other cities, died Jan. 1, in his home in Schenectady, N. Y. The cause of his death is attributed to acute indigestion. F. F. Proctor and Mr. Jacobs became partners and, starting with one small theater located in Park Row, the firm grew until it was the largest producer of cheap price productions in the country. In 1888 the firm owned fifty theaters and as many road shows. The partnership dissolved and Mr. Jacobs soon after retired from the theatrical field. The policy of the company while it existed was to produce melodramas and occasionally a musical comedy at the prices of "10, 20 and 30 cents." Mr. Jacobs is survived by a widow and three children.

DEATH OF JOHN N. TRUMP

THE MIRROR regrets to announce the death of John N. Trump, age thirty-eight, of Columbia, S. C., who died Dec. 10 in Adams Memorial Home, a hospital in Denver, Col. Mr. Trump has been in the theatrical business for the past fifteen years, for a number of years being on the staff of THE DRAMATIC MIRROR, afterwards critic for the New York *Times*. On leaving the newspaper work he had a position with the Winter Garden. At the time of his death he was advance agent for "Hanky Panky." Mr. Trump was held in the highest regard by members of the theatrical profession. He made a marked success in his chosen work. His genial personality and admirable traits of character made him a favorite with every one who had the good fortune to know him.

"CHILDREN OF EARTH" JAN. 12

Winthrop Ames announces that the production of "Children of Earth," Alice Brown's prize play, will take place at the Booth Theater, Jan. 12, succeeding "Experience."

THE FIRST NIGHTER

"SECRET STRINGS"

A Play in Four Acts, by Kate Jordan. Staged Under Direction of Edgar MacGregor and Produced by H. H. Frazee at the Longacre Theater Dec. 30.

Rene Marquenne ..... Lou Tellegen
Jeannette, his wife ..... Mary Nash
Andre, Comte Lamballieu, Frederic de Belleville
Diane, Comtesse Lamballieu ... Marion Abbott
Victor Moreau, her nephew ... Hamilton Revelle
Gabrielle, maid ..... Blanche Yurka
Bassano, secretary ..... Franklyn Kingsley
Baptiste, butler ..... Leonard Grey
Tony Rico, Bonneval, Philippe, Gandivard } Rene's companions } Charles Coleman, Frank Stirling, Chas. K. Gerard, Sidney Stone
Fanny, Rico's sweetheart ..... Emmy Oswald

Act I.—Scene 1—Rico's rooms, Paris. A December Morning. Scene 2—A hall in the Chateau of "The Gulls," near Nantes. Three days later, before dinner. Act II.—Jeannette's bedroom in the Chateau. The same night—midnight. Act III.—The Old Banquet Hall. Xmas Night. Act IV.—Same as Act II. One hour later.

The appearance of Mr. Lou Tellegen, the Dutch-Greek actor, former leading man for Sarah Bernhardt, in a new play in which he employs the English language, was an interesting event. He acts a long part, that of a confirmed criminal of gentlemanly aspects, with a polished manner and a high degree of dramatic vigor, and his complete artistic assurance and poise, his natural dominance of the situations by virtue of his refined methods, served strongly to confirm the excellent impression he made when he appeared jointly with Dorothy Donnelly last season in Guimera's Spanish drama, "Maria Rosa."

Rene Marquenne is a thief. Three years before, he deceived Jeannette as to his character, and married her. On discovering that her husband was a criminal she left him. Misfortune overtakes her and she is reduced to absolute want, when Rene resumes relations by securing her a place as companion to the Countess Lamballieu at her superb chateau near Nantes. Rene in reality is only using her for his purpose. With a gang of cutthroats he plots to rob the countess of her magnificent jewels, and manages to introduce himself in the chateau as a friend under the name of Bonneval. He has not been in the chateau long when he tries to induce Jeannette to become his confederate. But Jeannette refuses to be compromised in the plot and at the same time is prevented by the desperado from informing on him; so that everything progresses favorably toward the moment when, having drugged the count and countess and the whole household at a banquet, he tries to escape with the jewels by way of Jeannette's bedroom. In the moment of his triumph, however, a surprise awaits him. The nephew of the countess, Victor Moreau, confronts him with a drawn revolver, and simultaneously the count and countess reveal themselves as two noted detectives who have only been playing the parts assigned them in order to lure and arrest the famous criminal, of whose intentions they have been fully forewarned. Rene, however, makes his escape by a trick in disarming the chief detective, and Jeannette is able to look forward to a life of happiness as the wife of Victor, who has long loved her.

There are just two circumstances that militate against the popularity in the play. It is inordinately long in reaching a stage of active interest, and it fails to invest its hero with even a modicum of sympathy. Its merit is that its two last acts are by far the more interesting, and there is a real surprise at the end, which, however, comes too late to offset the languor created by the sluggish action of the earlier acts. The play in spite of its theatricalism is interesting, and it would seem well worth undergoing a little surgical operation to hasten the moment when Rene proceeds to actual doings, instead of talking about and preparing for them. As it is, after the first act there is too long a hiatus of indeterminate action until the banquet scene is reached, where the interest becomes acute.

With Mr. De Belleville, Marion Abbott, and Hamilton Revelle in the cast, it goes without saying that the acting is of the highest quality, whereas Miss Nash, in the role of Jeannette, gives an impression of amateurishness which she could not overcome on the opening night. She makes the part too dolorous from the start, and the only relief from the atmosphere of dolor and melancholy in which she moved was when she smiled—as she can smile—between acts at the vociferous applause of her friends. She could add vastly to her success by cultivating composure, restraint and artistic dignity. Whenever she opens a door she runs, when she crosses the stage she runs. Why? An interesting moment of suspense may be created even while we are kept wondering who is knocking at the door.

The play is superbly staged, and with a little judicious pruning it ought to succeed.

"A MIX-UP"

A Farce in Three Acts by Parker A. Hord. Produced by the Shuberts at the Thirty-ninth Street Theater, Dec. 28.

Gladys Lorraine ..... Marie Dressler
Tillie Schwartz ..... Nellie De Grasse
Robert Hickman ..... Bert Lytell
Angelica Hickman ..... Evelyn Vaughan
Mrs. Hamilton Ormsby ..... Helen Beaumont
Nora Maguire ..... Julia Blanc
Hiram Hickman ..... Albert Reed
Mrs. Hiram Hickman ..... Sarah McVicker
Eugene Ramsay ..... Robert Ober
Sam Landman ..... John P. Dougherty

In "A Mix-Up," Marie Dressler has the best vehicle of her long career for her remarkably ebullient personality, if the gales of laughter that rocked the house on the opening night form any basis of judgment. The play, said to be the first effort of a Washington newspaperman, does not violate any of the tried and true rules of the French farce. There is the usual slamming of many doors, identities are mistaken to what seemed an inexhaustible degree, and situations, chaotic and grotesque, are piled one upon another until a helter-skelter climax is reached quite in keeping with all French farces made in America.

But if this form of entertainment is required to bring back Marie Dressler's wholesome rough-and-tumble variety of fun, then let it come fast and furiously.

Miss Dressler dominated the entire action and dialogue. She made every line she delivered an occasion for hilarity, and her every gesture and facial expression were signals for fresh outbursts from the audience. Her inimitable sense of comedy and genius for grimace were, perhaps, never given better opportunities than in the scene at the piano, when, leading up to her somewhat characterless song, she completely hoodwinked her critical bogus relatives.

Miss Dressler was Gladys Lorraine, prima donna of the Boulevard Burlesquers, who, arrayed in a highly decorated evening gown, enters a newlywed's apartment, mistaking it for that of a sister actress. The young husband quite appreciates the humor of the situation, his wife having gone to her mother's for the night, when suddenly in pounce his wealthy aunt and uncle from up-State to pay their favorite nephew a visit. Can you imagine the result? Of course you can. Young husband passes Gladys off as his wife. Auntie is becoming quite reconciled to the unconventionality of her supposed niece when the young wife returns, accompanied by her mother. More complications ensue which are only straightened out when the pugnacious husband of the actress arrives on the scene. Further mistaken identities are quite out of the question, since he is incapable of being successfully defied, and the play ends with everybody satisfied—even the young wife's mother.

A novelty of the performance was a transparent curtain through which from time to time incidents essential to the action were shown in the hall and in the house to which the young wife had gone.

Miss Dressler's associates rendered admirable support. Bert Lytell played the young husband with enthusiasm and force. Evelyn Vaughan was a pretty wife even in her most tearful moments. Albert Reed furnished an amusing caricature of a docile but flirtatious uncle. Sarah McVicker was effective as the stormy aunt. Robert Ober was a college youth fresh from college, and Julia Blanc scored as the servant.

"THE SILENT VOICE"

By Jules Eckert Goodman. Produced at the Liberty Theater Dec. 29 by Charles Frohman

Mrs. Heloise De Lorme ..... Eugenie Woodward
Mildred Hallam ..... Mrs. Skinner
Spring ..... Owen Meech
Williamson ..... Wade Beteler
Montgomery Starr ..... Otis Skinner
Marjorie Blair ..... Florence Fisher
Bobby De Lorme ..... George Gaul
Young Man ..... Harry Rothern
Young Girl ..... Esther Cornell
Old Man ..... Walter F. Scott
Old Woman ..... Winona Dennison
Billy ..... Philip Leigh
Jennie ..... Ruth Farnum
A Plain Clothes Policeman ..... William Wilson

Act I.—Montgomery Starr's study, New York city. Act II.—Same as Act I. (Two years later.) Act III.—Top of Starr's home, overlooking Central Park. (Several months elapse.) Act IV.—Same as Act III.

Mr. Otis Skinner makes his first appearance in New York since his marked success in "Kismet" in a play whose novelty consists of a series of pictures which visualize in an interesting manner a number of episodes that are vital incidents of the play itself.

"The Silent Voice" is founded on a short story by Gouverneur Morris, and is essentially modern in setting and spirit. Skinner has the role of Montgomery Starr, a famous musician, under middle age, and very rich, who has gone deaf. He is ready to bid farewell to everything that attaches him to life when Mildred Hallam, an old friend, persuades him to get married to Marjorie Blair, his ward. She is very fond of him, but it is apparent that she does not love him in the right way, whereas her heart has gone out to his nephew, Bobby De Lorme. Two years of marriage make the former great artist very happy. Bobby, however, persists in making secret declarations to Marjorie, and in justice to her it must be said that she tries to avoid them. But Montgomery soon discovers that he is not indispensable to his wife; and, already half soured on the world, he turns atheist and accuses God of his injuries, though he lets Marjorie go her own way, blaming himself for having marred her dream of love. Here the playwright introduces a mechanical novelty as part of the plot. Starr has become an expert in lip reading. The artist picks up his wife's opera glasses and gazes out of the window into a nearby park, and what he sees there resolves him to play the part of Destiny—in other words, God. The back screen becomes transparent, revealing the scene in the park, a young man and a young woman. The former is a consumptive. A thousand dollars would save him and they could become man and wife. Montgomery sends them the $1,000. He likes the part of Benevolent Providence and establishes himself on top of the roof, whence he can sweep the park with a powerful pair of glasses, and study the secrets of the people who sit and talk on park benches. Each forms an episode that is visualized for us on the transparency—an old couple about to go to the poorhouse, a young couple whose happiness he redeems through an act of mercy, and suddenly an intimate meeting of Marjorie, his wife, and Bobby! He is now convinced that he has nothing to live for, and when Marjorie comes to him he is prepared to set her free and sacrifice himself. But Marjorie has passed through temptation unscathed. She has come, after a desperate struggle with herself, to offer him her heart unsullied and full of love for him.

There is a decided finish of style in Mr. Skinner's acting which pervades the entire action and impresses a certain graceful individuality upon the whole. Yet it is evident that by nature and training he achieves his best results in roles like the beggar in "Kismet," the soldier in "The Honor of the Family," as Petruchio in "The Taming of the Shrew," and the vagabond in "The Harvester," which are characterized by dash, high spirits and bounce. The subduing drab of a modern role with a touch of melancholy is too restraining to his temperament, and frequently suggests a lack of sincerity.

The play possesses a certain idyllic charm, but suffers from a surplus of preliminaries devoted to dialogue, and from a lack of tense emotion. What there is falls to the lot of Marjorie. This part is delightfully played by Miss Fisher, with a wide range of moods and inflections and great tenderness. Two other parts well played are Mildred by Mrs. Skinner and Bobby De Lorme by George Gaul.

"THE LIE"

A Play of English Life in Four Acts by Henry Arthur Jones. Produced by Selwyn and Company, at the Harris Theater, Dec. 24.

Hamp, butler ..... G. W. Anson
Miss Pinsent ..... Gladwys Morris
Gibbard, housemaid ..... Margaret Johnson
Sir Robert Shale, baronet of Shale Abbey, Alfred Bishop
Elinore Shale, granddaughter of Sir Robert, Miss Illington
George ..... Stuart Robson
Gerald Foster, of the Hall ..... Vincent Serrano
Lucy Shale, Elinor's sister ..... Violet Heming
Neil Dibdin ..... C. Aubrey Smith
Mrs. Callard ..... Mildred Orme
Dick ..... Master James Eagle

Act I.—Scene—Shale Abbey near the town of Waventry. (A November evening.) Two years and a half pass. Act II.—Scene—the same. (A June afternoon.) Three years and a half pass. Act III.—Scene—Drawing-room at the Dower House, Shale. (A morning in late Autumn.) Ten days pass. Act IV.—Scene—the same. (A November evening.) Time—the present.

There is always that comfort in going to a Jones play that you will have the environment of a tranquil atmosphere and that the dramatic force to stir you will well up from beneath and not hit you on the head from above. Jones is not a sensational playwright; he is a dramatist. Every domestic hearth has its little fireside drama. It used to be the fashion to think that only the royal court had its tragedies until Heboel and the Goncourts blazed the way for new conceptions of this axiom. So we revert with pleasure to "The Middle Man" and other plays of the Jones muse, and anticipate with joy its latest offspring. And of "The Lie" we can say that it is a comfortable little drama, lacking somewhat in the virility of Jones's earlier plays, and traversing somewhat well-worn paths, but interesting notwithstanding.

"The Lie" is a story of an elder sister who as the victim of a mistake sacrifices herself for the younger. They are the granddaughters of a prodigal English gentleman who has run to seed in the old "abbey." There is a chance for the elder sister to marry a fine young English engineer in the Egyptian service, but just as matters are coming to a head the younger sister returns home with a story of a prospective child whose father, a gentleman, (in the English sense) died before he could legitimatize his expected offspring and do justice to the girl. The older sister gives up her chance of marriage in order to employ the money she had scraped together for a ball dress with which to complete her conquest in seeing her sister through her troubles. A few years elapse. The former lovers meet again. The engineer is visiting the estate with a rich friend who wants to buy the abbey. The friend recognizes in the elder sister the young woman who was in Brighton when the illegitimate child was born. He had the story from the doctor, and without meaning to betray anything, he leads the lover to infer that it was the elder sister who had the misfortune. The engineer, almost broken-hearted, departs forthwith for Egypt. There the designing younger sister meets him in Cairo a few years later and marries him. The truth must out, however, and when the young engineer and his wife come home for a visit the friend discloses the fact that a mistake has prevailed all along as to the identity of the mother. The truth is withheld from the engineer, but the great scene of the play ensues when the two sisters confront each other. Here Miss Illington as the elder sister denotes some strong power of acting as she accuses her sister of betraying her happiness, and almost chokes her in her indignation for marrying the man she has loved without telling him the truth and leaving her own sister under the stain of her disgrace. The play ends with a promise of redemption and prospects of happiness for the innocent victim, whose hand is sought by the friend who has been the unwilling cause of the domestic tragedy.

Though Miss Illington throws a little too much violence into her scene with the sister, she discreetly conserves her force until this climax is reached, and creates a highly sympathetic figure in the role of Eleanor. Miss Heming is very interesting as the younger sister, a characterization full of subdued selfishness and plausible candor. Mr. Smith carries the part of the friend with dignified bearing, and Mr. Serrano plays the episodic role of the young engineer with great sincerity. A most happy characterization is that of the convivial old baronet, the grandfather, in whom the moral decadence of the Shales is well emphasized. As played by Mr. Bishop, it is a character study of more than common importance.

January 27, 1915

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THE NEW YORK DRAMATIC MIRROR
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"THE SHOW SHOP"

A Comedy in Four Acts, by James Forbes. Produced by Selwyn and Company at the Hudson Theater, Dec. 31.

Sadie ..... Edna Aug
Wilbur Tompkins ..... Ned A. Sparks
Jerome Belden ..... Douglas Fairbanks
Max Rosenbaum ..... George Sidney
Effie Brinkley ..... Olive May
Johnny Brinkley ..... William Sampson
Betting Dean ..... Patricia Collinge
Mrs. Dean ..... Zelda Sears
A Night Clerk ..... Sam Colt
Goldman ..... George Colt
Meginnis ..... Harry G. Bates
Monk ..... Al. Gilmore
Hickson ..... Walter Young
Steve ..... Charles Emerson
Granby Smith ..... Felix Krembs
A Scene Painter ..... William Butler
Miss Donahue ..... Lillian Tucker
Miss Farrington ..... Bly Alexander
Miss Toby ..... Becky Bruce
Mr. Billings ..... Stapleton Kent
Walters ..... Edward Moore

Act I.—Office of Max Rosenbaum. 11 A.M. August. Act II.—The parlor of the Palace Hotel, Punxatawney. 11.30 P.M. September. Act III.—The stage of a New York theater. October. Scene 1.—The dress rehearsal. 4 A.M. Scene 2.—The first night. 9.45 P.M. Act IV.—Apartments of Jerome Belden. Noon of following day.

Douglas Fairbanks is the hero of a new

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comedy at the Hudson which not only brings that clever comedian forward again this season in an amusing role, but also gives promise of adding another substantial hit to the credit of the author of "The Chorus Lady" and "The Traveling Salesman." That Mr. Forbes knows the back of the stage he has shown in the former, and that he has not traveled as an active press agent "ahead of the show" without keeping his eyes open, he has demonstrated in the latter of the two plays named. In "The Show Shop" he returns to the field of "The Chorus Lady" and does what he can to deprive the stage of its halo of mystery. Dramatically the comedy is no more consequential than its predecessors. It is, in fact, flimsy material; but it ruthlessly unveils the truth as to the making of plays and stars, it is peopled with characters faithfully copied from nature, and as a travesty on theatrical management it exercises an irresistible spell that makes for laughter.

Fairbanks has the part of a rich young man who is desperately in love with a young actress whose artistic career is being directed by an ambitious mother. These two parts are admirably played, respectively, by Patricia Collinge and Zelda Sears. The girl would gladly give up the stage to marry the young man, but mother won't let her. The elder woman is bent on her daughter appearing "on Broadway."

A manager named Rosenbaum, played by George Sidney, of "Bizzy Izzy" fame, is taking out a play called "The Punch." The young girl is engaged as leading lady, and her adorer is forced to take the part of a rounder, halfway because he looks the part and halfway because he can in that way be near his inamorata without compromising her, although he has never acted in his life.

The company comes to grief in a few weeks at Punxatawney, and the company forms a melancholy group at a little country hotel after the night's performance. Here the young man conceives the brilliant scheme—since mother won't consent to his marriage until daughter has appeared on Broadway, win or fail—of secretly offering Rosenbaum a bonus if he will arrange to gratify mother's ambition, with the solemn understanding, however, that the play must be a failure. Sure that nothing else will enable him and his devoted young sweetheart to get married with mother's consent, he offers to furnish the financial backing, and the two pick a play, blindfolded, out of an accumulation, entitled "The Dron of Poison."

The third act takes us to the dress rehearsal on the morning of the first performance—but I must not forget to mention that, at the insistance of the young star, her lover has been forced, much against his will, to accept the part of the hero. He acts so badly at the rehearsal that failure is a foregone conclusion in the estimation of Rosenbaum. The mother of the star directs the rehearsals, and the author of the play has one fit after another as he witnesses the ruthless desecration of his drama, until he finally throws the manuscript down and walks out. But, of course, the unexpected happens. The play proves a success, and the lovers are further removed from their hearts' desire than ever. There is only one way out, and they take it. They threaten to go on a strike and not play unless the parental objections are removed; and, as there is no alternative, they prepare to quietly steal away and have the ceremony performed in New Jersey.

Mr. Fairbanks is most enjoyable as the hero, and Miss Collinge is a very charming young person in the part of the heroine, while the businesslike comedy of Zelda Sears as the mother, the whimsicalities of William Sampson as an old-time actor, the dashing humor of Edna Aug as a live-wire stenographer in the office of the manager, and the usual bright acting of Olive May as a veteran "road artist," added materially to the favorable reception accorded the new production. An exceptionally good performance is given by George Sidney in the part of Rosenbaum.

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HARVARD DRAMATIC CLUB

The Harvard Dramatic Club, assisted by students from the New England Conservatory of Music, made its first New York appearance on Dec. 29, when it presented at the Garrick Theater "Peter, Peter, Pumpkin Eater," a four-act comedy by Miss Winifred Hawkridge of Radcliffe College.

Miss Hawkridge's play was chosen in a competition in which a large number of Harvard and Radcliffe students participated.

"Peter, Peter, Pumpkin Eater" tells the story of a New York newspaper man whose wife preferred the dances of the cabarets to the domesticities of the home. When a friend visits him in his loneliness and describes the allurements of farm life, he immediately discovers the means to end his unhappiness.

He rents a farm in New Jersey which he stocks with a cow and several hens. The cow, unused to newspaper men, throws a fit, but the resourceful wife displays the value of a cabaret training and cures it with a cocktail. It does not take long for the wife to forget the glamours of night life in the city, and in end we see the couple living in happiness and harmony.

J. W. D. Seymour was interesting as a restaurant proprietor with a philosophic mind. William Walker was the husband, Marion Feeley was the wife, Madeleine St. Laurent was the cunning and vivacious daughter, and Day Manson was the youthful roue whose attentions to the wife precipitated the migration to the farm. Others who took more or less prominent parts were Henrietta Gilman Tighe, Margaret Gulesian, Edward Massey, G. B. Hebb, W. B. Beale, and B. Williams.

The play was excellently staged under the direction of Clayton D. Gilbert.

MISS KITTY CHEATHAM

Christmas without Miss Kitty Cheatham's annual holiday appearance wouldn't be like Christmas at all. So—as in the past—her recital at the Lyceum Theater on Dec. 28 seemed to reflect all the love and charm and good cheer of the real Christmas time.

Of Miss Cheatham—her delightful sincerity, the buoyant charm of her personality, her delicious humor, the depth and breadth of her art—we can but add our small praise.

Her programme was, of course, thoroughly pleasing. Particularly appealing were Frederic Norton's "Dates and Things," the complexity of a child who wrestled with a map and the psychological reason for one country being pink and another blue; Harold Vincent Milligan's four new songs, written for Miss Cheatham; and Louis Gottschalk and Ella Wheeler Wilcox's historical nursery rhymes. Of course, Miss Cheatham offered some songs of the negro—"the child race of the world." There were Paul Dunbar's "When Malinda Sings" and "Mighty Lak' a Rose," and the Uncle Remus story of Br'er Rabbit and the tar baby. And, if there's anything more delicious than Miss Cheatham's story of the sentimental owl and the pussy cat, we'd like to know it. In contrast, something of the depth of her art was revealed in "The Little Gray Lamb."

Flora MacDonald's accompaniments admirably fitted the swiftly changing moods of the various numbers.

AT OTHER HOUSES

STANDARD THEATER.—A. H. Woods presented another excellent attraction at the Standard Theater, Broadway at Ninetieth Street, for the week beginning Jan. 4, when Lew Fields appeared in one of the happiest roles of his long and varied career, that of Ludwig Klinke in "The High Cost of Loving," a highly amusing farce adapted from the German by Frank Mandel. The company supporting Mr. Fields includes Alice Fischer, Grace Meinken, Charlotte Ives, Helen Tracy, James Lackaye, George Hassell, Ernest Lambart, Wilfred Clarke, and others of the original cast from the Republic Theater. The usual Thursday and Saturday matinees will be played.

GRAND OPERA HOUSE.—To those who missed seeing William Elliott's production of the charming Scotch comedy "Kitty MacKay" when it appeared at the Comedy Theater for eight months or more last season, will be given another opportunity. Catherine Chisholm Cushing's successful play is the attraction at the Grand Opera House during the present week. Irene Haisman will be seen in the title-role.

N. Y. GRAND OPERA CO. FAILS

JANESVILLE, Wis. (*Special*).—The New York Grand Opera company, taken out by B. Shultz, of New York, is "on the rocks" here. The members of the company will appeal to charity for funds to get them home. The manager is said to have quit the company when it was in Madison.

"GOOD NIGHT, NURSE"

A. H. Woods has obtained the rights to "Good Night, Nurse," a farce by Ethel Watts Mumford, author of "Just Herself."

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TO OPEN SEASON WITH NEW PLAY

The American Academy of Dramatic Art will open its season of matinees at the Empire Theater on Jan. 7 with "The Son and Heir," a new four-act comedy by Gladys Unger.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Many plays brought to Broadway have been tried out first in stock. It is a safe guess that some of these would never have been heard of but for the stock trial. When a worth-while play has been approved by a stock cast its merits filter through, and the manager who has kept step with what is wanted secures the try-out for a regular production. On this point one who knows whereof he thinks and speaks, says, "There undoubtedly would be more original productions in stock theaters could directors turn to a dependable source for such plays." Why isn't it done?

It has been the opinion of this department that there is money in stock when it is properly done. This opinion is based on facts. In the closing days of the year just gone the Miles Theater Company, of Cleveland, O., mailed dividend checks to stockholders for the last half of the year amounting to 5 per cent. This totaled for the entire year 11 per cent. The theater opened at the end of October, 1913. The company has seven hundred shareholders.

"The reason why I have returned to stock," said Miss Leslie Shaw in a note sent to THE MIRROR, "is that stock seems to be the only end of the business that has not been affected by the general depression. Stock managers are contented with a small profit, and their prices are very low when you consider the class of attractions they put on."

SPOKANE BAKER STOCK CHANGES

SPOKANE, WASH. (*Special*).—Henry Hall, leading man in the stock company which worked under the direction of Carl Milligan two years ago at the American, has been engaged to handle the principal roles with the Baker Players at the Auditorium. He will succeed Lynne Overman, who has been with the company since its opening, five weeks ago. Mr. Overman will return East. Mr. Hall is one of the most capable stock players Spokane has seen. He is remembered locally chiefly for his work in "The Man from Home," in which he starred on the road before coming here. Mr. Overman became a favorite with local audiences from the moment of his first appearance as "Jimmy Valentine." His field is limited, however, to juvenile parts, and he lacks the stature and carriage for heavier roles. He will remain for "Get-Rich-Quick Wallingford," week of Dec. 27 and for "The Dawn of To-morrow" the following week. Mr. Hall's first appearance in the Baker ranks will be in Rex Beach's "The Silver Horde," week of Jan. 10.

The Baker Stock gave "The Master Mind," week of Dec. 20 at the Auditorium.

W. S. MCCREA.

CALBURN CO., BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (*Special*).—The Calburn Stock company is presenting for New Year's week John Mason's "Big Jim Garrity" here for the first time at the Lyric. The members of the company won their way instantly. Lowell Sherman, playing leads, was seen to the best advantage in the title-role. Bernard Thornton as the villain, Dr. Malone, played the part to perfection. Miss Ruth Findlay scored an individual triumph in her part as Judge Cragan's daughter, the judge being splendidly portrayed by Thomas Owen, stage-manager of the Calburn Stock. Edward Darney, Fred Roland, George Barnum, Miss Barney, and Miss Beverly West, a new member of the company, were most satisfactory. During the week of Jan. 4 the company will present "Her Own Money." This will introduce as the leading lady, Miss Susanne Jackson. She will appear in the part originated by Julia Dean.

The Lyric has been leased for Monday evening, Jan. 4, by the senior class of the Bridgeport High School. They will present "The Electrician."

"The Miracle Man" was the attraction at the Park, Dec. 28, and played to a fair house. The company was exceptionally good. "Too Late," Dec. 29. "School Days," Dec. 30, to be followed the last three days with "The Gay Widows." The Plaza and Poli's are still playing to very good houses, with vaudeville and pictures of two changes weekly.

ALLEN P. WEIL.

SCHENLEY PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—The Schenley Players offered "The Gingerbread Man" at the Schenley New Year's week, which marked the first musical offering at this theater by the stock company. Louis Kimball was cast as the Gingerbread Man, and did some splendid work. Frances Ring made a delightful Jack Horner, while Jessie Mueller was seen to advantage in the dual roles of Mazie Bon Bon and Princess Sugar Plum. George Alison was a praiseworthy Machevalius Fudge, while Simple Simon was in the hands of Ernest Cosart. The other members of the company were well cast. This is the first pantomime seen here for a long time, and the management spared no expense in its production, as there was an augmented orchestra and a large chorus.

PACKINER.

EMMA BUNTING COMPANY, MEMPHIS

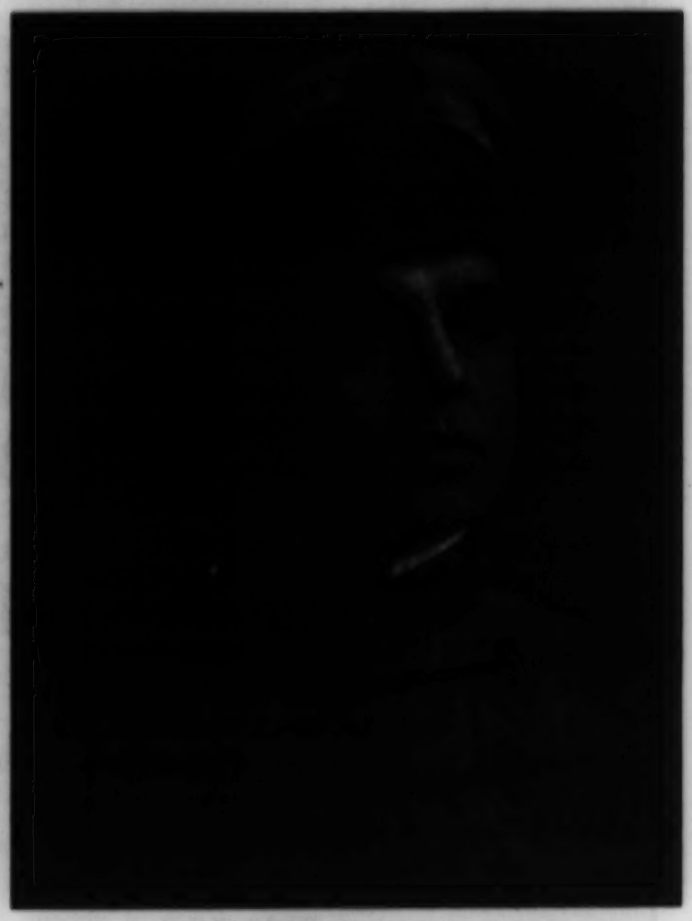
MEMPHIS, TENN. (*Special*).—The Emma Bunting company opened an indefinite engagement at the Lyric on Christmas Day, presenting "What Happened to Mary," by Owen Davis. The little star was welcomed with much enthusiasm by her admirers. She has lost none of her old charm, and her support was very good. Others in the cast were George E. Whitaker, Marie Harcourt, Eva Sargent, Jack Ball, Sam C. Miller, Katherine Francis, Myron Paulson, Louis Lytton, Joel Friedkin, and Harry K. Hamilton. Mr. Whitaker, in the role of John Willis, deserves special mention. The audiences were large and appreciative. For week of Dec. 27, Miss Bunting and her players will present "Mam'selle."

G. LIVINGSTON.

BRONX KEITH PLAYERS

"A Butterfly on the Wheel," as presented by the Keith Players at the Bronx Theater last week, under the direction of H. G. Edwards, eclipsed all previous records for artistic achievement. Julie Herne, who possesses all the qualifications necessary for a successful stock leading woman, gave fair play to every dramatic quality acknowledged for her. Rowden Hall presented a singularly truthful and effective piece of work as Roderick Collingwood. Mr. Edwards gave a dignified interpretation of George Admaston and Fred C. House and Luella Morey bear special mention. Russell Parker, Walter Marshall, Albert Gebhardt, and Bertha Willsea gave adequate support. "Ready Money," Jan. 4-9.

IDA C. MALCOLMSON.



HOMER BARTON.

A preference for stock work is responsible for Homer Barton's refusal to consider road productions, though he has been associated with the William A. Brady plays for the past seven years. At present, Mr. Barton is in Duluth, where his conscientious performances have given him a circle of staunch admirers, a repetition of his past experience in Providence, where he was a warm favorite for three consecutive seasons. Without question, there is a worthy ambition which this young leading man is displaying in parts which are taxing when ample time and study are granted for the portrayal, and the success he has earned in the past is not the limit of his efforts, for each year sees him harder at work, with a repertoire to draw upon that is remarkable. Good looks, personality, talent, and thoroughness have brought Homer Barton to an enviable place in the ranks of young leading men, with little to criticise and very much to commend. These assets in a character like Barton's mean success.

STOCK RETURNS TO NORFOLK

NORFOLK, VA.—The Colonial Theater, of this city, closed its doors to vaudeville and opened Monday with the Colonial Stock company presenting "Bought and Paid For." The company is headed by Ines Regan, assisted by William Sullivan, Viola Fitzpatrick, and William Lushmoor. Rollo Lyod has been engaged as director, Victor Beecroft as stage-manager, and George Huesly as artist. M. S. Knight, who so successfully managed the house during its vaudeville run, will continue as manager, and it is safe to predict that with his untiring efforts this company will become a permanent organization in Norfolk.

W. CHARLTON.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL (*Special*).—"When We Were Twenty-one" was ably presented by the Huntington Players at the Shubert, Dec. 27-Jan. 2. Wright Huntington, who is again directing rehearsals, appeared as Carewe; Duncan Penwarden, Colonel Graham; Edward Tilburne, McGrath; and Guy Durrell, Waddles. The card game in act one brought these four players eight curtain calls. Raymond Bond played Hirsch and Earl Lee, the imp. Genevieve Cliffe made a very pretty Phyllis and Louise Gerard an effective Firefly. "The Confession," Jan. 3-9. "The Squaw Man," Jan. 10-16. JOS J. PFISTER.

GERMAN STOCK CO., BANKRUPT

CINCINNATI (*Special*).—The German Theater Stock company that gave performances in German every Sunday night at the Emery Auditorium this season, have filed a petition in bankruptcy; causes, generally poor business conditions and the lack of united support of the German element in the city. Liabilities, $19,536.72, and assets at $2,644.86. Of the liabilities, $19,236.72, or all but $300, represents salaries due to the twenty-one members of the company. The attorneys stated that the actors would continue to give plays under their own management if they were promised the united support of the Germans in the city, and the performance of "Der Frechling," scheduled for Dec. 27, was given, which was the American premiere of this operetta, which has been seen nearly three hundred times in Vienna. Richard Luesch was heard in the title-role. Later the affairs of the company were taken over by Manager O. E. Schmidt, who will raise a fund of $4,000 to help out the season's work, and the performances will be resumed Jan. 10.

FSOOMB.

Edwin Clayton opened a stock engagement at the Grand Theater, Rutland, Vt., Dec. 14, to the largest week's business known at the house in three years. Mr. Clayton wishes to thank, through THE MIRROR, his many friends for their kind letters of congratulations.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—The reopening of the Grand Opera House with "Within the Law" as the attraction was a conspicuous stock event for Brooklyn, Dec. 23-Jan. 2. Furthermore, it introduced Mary Hall, the popular stock star, to Brooklyn theatergoers. Miss Hall appeared as Mary Turner, and from her finished performances of the part it is apparent that she will become very popular with patrons of the Grand. Miss Hall has been playing in Pittsburgh for many seasons, where she was an exceptional favorite—so Pittsburgh's loss is Brooklyn's gain. As Richard Glider, Noel Travers was very much at home. His performance was of the standard which has made him popular with patrons of the Grand. George Carleton, Irene Douglas, Minnie Stanley, Beulah Monroe, Sol Aiken, Jack Matthews, and Reynold Williams were among the old favorites to be retained. They were seen in congenial assignments. The regular company was augmented by J. J. Hyland, Earl Simmons, James Field, Robert A. Bennett, William Davidge, Harry C. Thornton, John Barnes, and Wilson Avery. Next week, "Help Wanted."

"Ready Money" was last week's attraction at the Gotham. Alfred Swenson scored as Stephen Baird, as did Carolyn Elberts as Grace Tyler, and William Blake as Jackson Ives. Jack Rollens, who was a big favorite with the MacCurdy Players, got up in John Dilson's part in a few hours on Christmas Eve in "The Charity Ball." The latter was taken suddenly ill.

"Maggie Pepper" was selected as the holiday attraction for the Crescent Players. Miss Leah Winslow appeared in the title-role, and made the most of her possibilities. Her characterization of the Rose Stahl "type" was worthy of approbation. Corliss Giles gave a pleasing interpretation of the merchant. Charles Schofield scored as the salesman. Ainsworth Arnold, Clara Mackin, Beatrice Moreland, Arthur Mack, Charles Wilson, William Evarts, Isadore Martin, John Dunn, and the remainder of the Crescent favorites were seen in the minor parts. "Fine Feathers," Jan. 4. "That Sort," Jan. 11. "Ready Money," Jan. 18.

J. LEROY DAVIS.

ARVINE PLAYERS, JOHNSTOWN

JOHNSTOWN, PA. (*Special*).—The Arvine Players, who opened a stock engagement at the Cambria Theater, Dec. 24, were greeted with packed houses for the last half of Christmas week, and by their splendid work in "Bought and Paid For," leaped at once into popular favor. George Arvine, the leading man, made a favorable impression, while Miss Adrian Ainslee, the leading woman, endeared herself to the patrons of the theater. Frank Jones, the fat little comedian, is one of the most popular chaps in the city at present. Miss Marie Warren also appeared to advantage. Week of Dec. 27 the Players presented "Beverly of Graustark." It went over big Monday and Tuesday, with full houses. At the Tuesday matinee ex-Governor Ashton C. Shallenberger, of Nebraska, who lectured at the High School, Tuesday evening, visited Arvine in his dressing act. The two were boyhood friends out in Alma, Neb. "Officer 666" is the bill following, except on Monday, when "The Little Cafe" will give one performance, the first one-night stand of the season for the company.

TOM NORRIS.

BIJOU, FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*). — Bijou, week Dec. 28-Jan. 2: The Bijou Stock company presented "Tennessee's Pardner," with Marcelle Hamilton as Tennessee Kent, Hooper Atchley as Caleb Swan, Edythe Ketchum as Nettie Rice, and A. A. Bushee as Hay, in which roles they appeared to good advantage. W. Olathe Miller, Ted Brackett, Maud Grafton, and Carroll Ashburn gave good support. Well staged under the personal direction of Earl D. Dwire. Large attendance. "Madame X," Jan. 4-9. Charles Glocker closed his engagement with the Bijou Stock Dec. 26, and left for New York, having had an offer to enter vaudeville in a new comedy sketch. Frank J. Hetterick, of the Bijou Stock, who underwent an operation at one of the local hospitals, has fully recovered and resumed his place with the company as stage-manager. A merry Christmas was enjoyed by the members of the company.

W. F. GEE.

NEW ORLEANS STOCKS

NEW ORLEANS (*Special*).—Miss Percy Haswell's Stock company, at the Crescent, opened an indefinite engagement at the Crescent, Dec. 27, presenting "Green Stockings." Both play and company met with favor. The company comprises Miss Percy Haswell, Miss Madge West, Albert Patterson, Misses Ogden, Dale, and Pendleton, and Messrs. Rittker, Osborn, Fillmore, Morrison, and Fried. "Maggie Pepper," Jan. 2-8.

The Burlesque Stock company at the Dauphine, under the management of Lew Rose, filled the house Dec. 27-Jan. 2. The olio and choruses were the attractive features. The new stock company at the Lyric, under the management of Mr. Robert A. Mansfield, presented "A Prince of Liars," Dec. 27-Jan. 2. The performance was an intelligent one and the attendance good.

QUINTERO.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—"The Littlest Rebel" by the Mozart Players at the Mozart Dec. 28-Jan. 2, proved one of the hits of the stock season. Margaret Shelby Minter, who played the title-role in the original production, duplicated her success in the role, and splendid work was also done by Henry Carleton, G. Swayne Gordon, David Vondersmith, David Rogers, Harry McKee, Jack Roache, Henry Williams, Dora Booth, Peggy Cameron, Frank Joyner, Bob Maxwell, Bert Warren, William Foxwell, Arthur Griffin, and Al. Tracy. The Lyceum, Elmira's legitimate house, recently purchased from the Reis Circuit Company by John T. White, of Galeton, Pa., remains dark and the new owner has made no public announcement of the probable date of opening.

Harry McKee, the popular director of the Mozart Players at the Mozart Theater, was happily remembered Christmas, the managers of the house presenting him with a shotgun and the Players a diamond Shrine pin and a typewriter (machine?).

J. MAXWELL BEERS.

NEWSBOYS SEE STOCK PLAY

ROCHESTER, N. Y. (*Special*).—Frank Fielder, the leading man of the Shubert Stock company, has had a wide experience in stock work and has been a co-worker with Jessie Bonstelle in the efforts she has made to produce the best plays in the best manner. Frank is playing the leading masculine role in "Why Women Sin" at the Shubert Theater week of Dec. 28. Hundreds of cheering and sometimes hissing newsboys filled the gallery of the Shubert, Tuesday night, Dec. 29. They were guests of the Shubert Theater Stock company. The management of the company distributed tickets to every newspaper in town, and in turn each of the carrier boys and street newsboys was given a gallery seat. The boys proved the best sort of an audience, for they were openly enthusiastic over the episodes of the play and did not hesitate to express their opinion of right or wrong.

ROBERT HOGAN.

STOCK NOTES

Marguerite Fields and company presented stock productions to good business at the Academy of Music, Newburgh, N. Y., Dec. 28.

Fred W. Voight retires as manager of the Theater Fresno, Fresno, Cal., and L. L. Cory, owner of the house, is looking for a successor.

The Lando Stock company, of Fitchburg, Mass., which has been playing at the Cummings Theater for the past twelve weeks, closed Saturday night, Dec. 26, the theater having been leased to Edward Morrell, of Worcester, for pictures. Mr. Lando has leased the Lyric Theater, this city, for a limited season of stock. No change in the roster of the company.

The Mozart Players, of Elmira, N. Y., have broken all records for good productions and business this season. Mr. Gibson and Mr. Vendemark, managers, presented Stage Director McKee with a shotgun, the Players a Corona typewriter and a diamond Mecca Shrine button, Christmas week. "Shore Acres" was the bill, and Mr. McKee as Nat and Mr. Griffin as Martin, gave Elmira a treat in character work. "Littlest Rebel," New Year's week.

Edna Hibbard has been engaged to play the ingenue leads for the William A. Brady Stock company at Wilmington, Del. The company opens Jan. 4 with "Baby Mine," with "Over Night" and "Little Miss Brown" to follow.

PREMIERE OF "SINNERS"

Play Recently Presented at Sing Sing to Open at Playhouse To-Night with Notable Cast

William A. Brady will make the New York production of Owen Davis's latest melodrama at the Playhouse to-night, with a cast including Alice Brady, Emma Dunn, Florence Nash, Gertrude Dallas, Frances McLeod, Robert Edeson, Charles Richman, John Cromwell, Walter Walker, and James Seeley.

This is the play which had its first presentation on any stage on Christmas afternoon in the chapel of Sing Sing Prison. Fourteen hundred prisoners had the unique experience of witnessing the production of a Broadway play. For the first time in history the convicts were permitted to mingle freely with one another, to cheer, applaud, and hiss with the liberty of a regular Broadway audience.

Mr. Brady has offered a prize of $100 to the prisoner writing the best criticism of the play.

The story of "Sinners" tells of the evil doings of men and women and their reformation.

NEW STOCK IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—The "Stop Thief" company, with Hazel Burgess and Bert Leigh in the leading roles, closed their engagement for the season Dec. 7 on account of bad business. They have now formed into a stock company, playing in their third week, the first week they produced "Madame X," with Hazel Burgess in the leading roles. It was followed by "Mrs. Wiggs of the Cabbabge Patch," both the productions went well and have won a good standing with the people of the city. Week of Dec. 31 they produced "The Man on the Box," with Miss Burgess and Bert Leigh in the leading role.

Miss Marie Bain, a Jacksonville girl and a member of the Lubin Southern Company, has been playing with Miss Burgess players. Week of Jan. 10 they have selected (George M. Cohan's musical comedy, "Forty-five Minutes from Broadway," the chorus will consist of girls and boys of the city, except the company and myself. The Hazel Burgess Players are to remain in Jacksonville until about the first week in February.

PERCIVAL DOUGLAS MARSDEN.

BALTIMORE POLI PLAYERS

BALTIMORE (*Special*).—"The Christian" received a splendid production at the hands of the Poli Players during New Year's week, and the audiences at every performance filled the playhouse to the doors, the management being required to stop selling admissions. It was the final week of Mr. Elton's engagement as leading man with the local organization, as he leaves to join the company at Hartford, Conn. Not since the original production of Hall Cain's play with Viola Allen and E. J. Morgan has it been presented with such satisfactory results as marked its presentation last week. Mr. Elton gave a powerful performance, in fact, the most unusual bit of work he has contributed since he became identified with the organization. Miss Hug also found a sympathetic role in Glory Quale, although one wished she had injected a little more variety of expression in the reading of certain lines. Burke Clarke, A. S. Byron, Gertrude Bondhill, and Rita Davis gave particularly good performances. This week, "The Girl of the Golden West" is being revived with Arthur Van Buren.

I. B. KAUN.

FORSBERG PLAYERS, NEWARK

NEWARK, N. J. (*Special*).—The Forsberg Players presented "The Little Millionaire," Dec. 28-Jan. 2, their first musical comedy of the season, and surprised the patrons of the Orpheum. Charles Dingle scored heavily in his songs. Also his dancing with Ottola Nesmith. Mabelle Estelle was warmly received and given to understand she is still a big favorite here. She was assisted by Arthur Janett. Others who were applauded were Grant Erving, Edward Van Sloan, Helen Courtney, Anna Davis, Stuart Reebe, and Syd Barclay. "A Fool There Was," Jan. 4.

GEORGE S. APPLEGATE.

WADSWORTH PLAYERS

"Forty-five Minutes from Broadway" was given by the Wadsworth Players at the Wadsworth Theater, week of Dec. 28. Week of Jan. 4, "Panthea." In the first, Carroll Daly was the Captain of Police and Bert Wilcox, a favorite comedian always, appeared as Andy Gray, the butler. Others in the cast were: Miss Edith Spencer, Richard Ogden, John Lorenz, Jerome Renner, Jack Doyle, Nell Pratt, Miss Warda Howard, Miss Henrietta Goodwyn, Miss Constance Glover, and a competent chorus.

STOCKS IN ST. LOUIS

ST. LOUIS (*Special*).—"The Tenderfoot," with Roger Gray in the title-role, was given an excellent presentation at the Park Theater, Dec. 28-Jan. 2. Mabel Wilbur, Carl Haydn, Louise Allen, and George Nathanson were among the favorites. Others deserving special mention are Sarah Edwards, Royal Cutter, and Matt Hanley. "Officer, 666" was worthily played by the Players, Dec. 28-Jan. 2. Marion Ruckert, Eleanor Bradley, Eda Von Buelow, and John M. Sullivan continue favorites.

VIVIAN S. WATKINS.

Arthur Chatterdon and company gave excellent productions in stock at Cohen's Opera House, Poughkeepsie, N. Y., Dec. 28.

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Management Cohen & Harris

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in "DADDY LONG-LEGS"
DIRECTION HENRY MILLER

CHARLES WALDRON
in "DADDY LONG-LEGS"

MILTON SILLS
in "THE LAW OF THE LAND"

LEAH WINSLOW
Leading Woman
KEITH'S CRESCENT THEATRE, BROOKLYN, N. Y.

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

ACTORS' EQUITY ASSO'N

Judgment Won for Players by Association Approved—Managerial Courtesy Appreciated

At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, on Dec. 28, the following members were present: Mr. Francis Wilson, presiding; Messrs. Albert Bruning, Charles D. Coburn, Howard Kyle, Bruce McRae, Grant Mitchell, Paul N. Turner, John Westley, and Thomas Wise.

New members elected:

Isabel Irving	Mabel Wilber
Mabel Vann	James Young

We note with complacence that the number of new candidates for membership during the last two weeks has fallen far below our previous average. Holidays and the disastrous theatrical season are the temporary causes.

It is doubted if many actors know how the law regards them when, as in bankruptcy proceedings, their claims for unpaid salaries are reckoned with the claims of other creditors. They are considered employes whose wages take precedence, under the statutes, of all other indebtedness contracted in trade.

In this connection it is difficult to see how a manager, who has been widely credited with knowing the better courtesies of his ilk, should fail to have *all* the members of a company notified of his inability to continue the "run" of a play, as well as the individual whose name may happen to be in larger type. To let women and men be stopped at the stage-door, in a pouring rain, with the statement "you don't play to-night," seems to call for an explanation. They could have been reached if needed for rehearsal, and they should have been notified by 'phone, if not otherwise, of the state of things.

The appeal of Mr. Frank Gersten and the Royal Theater Company from the judgment that the A. E. A. won for Misses Frances Nielsen and Isabel O'Madigan, and Messrs. Wright Kramer and John Beck has been denied by the higher court. The judgment stands.

A settlement has been obtained for several members who appeared in the sketch, "Any Night," at Hammerstein's Victoria, New York, and had been refused payment for an extra Sunday night.

Our deputy in the "Kitty MacKay" company wired us that the management had failed to recognise that a Sunday night appearance in Chicago, for which the company was held over, should be paid for as an extra performance. It is impossible to see how there can be two Sundays in one week, and the A. E. A. replied accordingly.

By order of the Council,

BRUCE MCRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

"ME AND GRANT," A PREMIERE

NEWARK, N. J. (*Special*).—"Me and Grant," a comedy in thre acts, dramatized by James Montgomery from Frank Bacon's story of the same title, had its first production at the Shubert Theater, in this city, Dec. 28. The cast:

Bill Jones	Frank Bacon
John Waring	Wilfred Roger
Colonel Walter H. Lee	Arthur Elliot
Joseph Springer	Elmer Booth
Jack MacGregor	Leonard Booker
Thomas Blaine	William H. Turner
J. H. Morgan	Franklyn Ardell
Anna Lee	Agnes Scott
Betty Jane Waring	Leila Tyler
Callie Harris	Lento Fulwell
Mary Lee Smith	Bella May Byers
Minnie Bond	Jeanette Cooke
Effie, Anna's "Mammy"	Marie Taylor
Saunders	Charles Halleck
Kent	Jam J. Burton
Wallace	Laurence Wakefield

The plot has the aroma of the Civil War in bits. Bill Jones, a tramp printer, a relic of the unpleasantness between North and South. Jones, with all of the attributes of his class, turns up in Monterey, Cal., and gets work on the *Dispatch*, owned and edited by John Waring. Waring later sells his paper to Jones and Joseph Springer, and Waring goes to Sacramento to "run the *Globe*" in the interest of Colonel Lee, who has gubernatorial aspirations. Waring meets Anna Lee, supposed to be the daughter of Colonel Lee, and "falls in love with her." A year later Jones, Springer, and Jack MacGregor, a G. A. R. man, attend a party at which Waring's engagement to Ann Lee is announced. Then come the tangles that excite the interest of the audience. Anna Lee had been adopted by Colonel Lee when her father went soldiering. Waring learns this from Colonel Lee and wants Jones to know it. This is agreed to, but Anna is still kept in the dark about it. Later, however, she comes to know it, and her visit to her father is one of the strong situations. Then comes a romance between Joe Springer and Betty Jane Waring, and this brings out a situation which gives the play its light and shade.

As Jones, Mr. Bacon has a part that fits him like a glove and he is lovable. In manner he is a reminder of Sol Smith Russell and Joseph Jefferson. Mr. Bacon has never played to a Newark audience, but he made a splendid impression. Agnes Scott scored heavily as Anna Lee; her girlish aspect was winsome and delightful. As John Waring, Wilfred Roger gave a likable and interesting conception of the young lover. Elmer Booth's work as the rustic and self-confident Springer and Arthur Elliot's performance of the urban politician were admirable. Leila Tyler was sweet and pretty as Betty; she has a charming personality. All the ladies in the cast created much admiration in the dresses which were the fashion in the eighties.

GEORGE S. APPLEGATE.

CHICAGO

Outline of "Our Children"—"On Trial" the Thriller—Crane's Reception

CHICAGO, Jan. 5 (*Special*).—"Dind" at the American Music Hall, Dec. 2, 1914. "At the Ball." Disease, according to the critics, naivete. *Vil stet bonum, etc.*

"Our Children" came to the Princess Dec. 30. It is by Louis R. Anspacher, and Henry Kolker and his company brought it out. It is full of the sort of thing which Percy Hammond, of the *Tribune*, calls languishing cadences, and soft assuaging harmonies of utterance, and so on. It certainly contains tear-starters, and some folks maintain that anything which plays on the heart strings cannot be wholly bad. The two methods of rearing children, the good old German that blindly adores, and the financier's rigid methods, seem to have prompted Mr. Anspacher in his construction of the play. Miss Olive Tell took the part of the daughter of the banker, which was adequately portrayed by Cecil Owen. Mr. Kolker's part is the old shoemaker, Willybald Engel, full of trouble. Miss Christine Norman is his daughter, Hertha, and Charles Ruggles, as Theodore, is the son. There is enough comedy in the piece to check the overflow of sailing, which is produced by the human situations. The entire company does more than well. Each member acts as if he or she had a proper conception of what the author had in mind. Mr. Franklyn Underwood as Richard, foreman in Engel's factory, is noticeably the right actor in the right role. Mr. Anspacher in his "speech" gave the credit of the play's success to Mr. Kolker, whom he called the fairy prince, meaning that he, Mr. Anspacher, was Cinderella. The play is worth while.

Mr. William H. Crane is so well liked in Chicago that he would satisfy the theatergoers in anything he played. "In the New Henrietta," at the Cort, he had a greeting he will not soon forget. Aside from his sterling personality, Mr. Crane is the best actor in his line on the American stage. His five-star cast includes himself, Thomas W. Ross, Amelia Bingham, Mabel Taliaferro, and Maclyn Arbuckle.

To the Grand Opera House, Dec. 27, came the play, "On Trial." It has a roue. Of course, a roue betrays and deserts the confiding maiden. In this case the roue is murdered, and it is done by the husband of the heroine. Rather shocking, all this, for a play in the time when peace on earth, good will to men is supposed to be at large. "On Trial," as you may know, is the work of a New York lawyer, Elmer L. Reisenstein. It is his first attempt. But George Cohan read the piece and told the playwright he had struck a hot trail. The house is dark most of the time during the play, but it ought to be. The piece has a photoplay beaten by many kilometers. If you need thrills and bumps, see "On Trial."

Miss Helene Lackaye as the widow, Mrs. Trask, gave a strong interpretation of sincerity; Mr. Lee Baker's splendid playing as Strickland in the emotional scene with Miss Emily Ann Wellman; Miss Wellman, too, when she was the girlish victim of Trask's carnal depredations was stirring; and in other portions of the play she gave effective exhibitions of her art. Mr. Harry Mestayer, Mr. Thomas Meighan, Mr. Harry Browne, Mr. James Kearney were most satisfying, with others, including an attractive child, Miss Maxine Elliott Hodges, who was quite worthy. She was nearly the big hit of the play.

"The Passing Show of 1914," with its 100 people, will lay siege at the Garrick Jan. 10.

Make a note of it that Miss Lucille Cavanaugh in "The Whirl of the World" at the Garrick, is considered by Chicago critics as the peer of Pavlowa in dancing, and that she is younger, prettier, and more seductive. Shocking—to Pavlowa. And only a few years ago Miss Cavanaugh was an usher in a St. Louis theater.

Nothing remains to be said about "My Lady's Dress," which opened at the Blackstone in the week Santa Claus came to town. New York saw it. The title of the play appealed to the modistes, who, thinking there was a hint in it that might be used in their make-ups, turned out nearly a cohort. The Blackstone thought of giving a ladies' dressmakers' matinee, but the managers of the play put up his hands.

"The Dummy" arrived at Powers's Jan. 3, and conquered. Rose Stahl in "The Perfect Lady" comes to the Illinois Jan. 10. Pavlowa and company were at the Studebaker New Year's Eve. "The Candy Shop" is the sweet thing at the La Salle.

The Little Theater has withdrawn "The Philanderer," but it is to come again. It steps aside that the Fuller Sisters and Dorset Folk Singers may play their annual engagement.

BEVERLY BRUX.

BALTIMORE

Passing of the Famous Holliday Street Playhouse—Attractions at All Theaters

BALTIMORE, Jan. 2 (*Special*).—Every theater here carried enormous crowds in holiday week, and in most instances it was impossible to obtain any seats after 8 P.M. "Diplomacy," at the Academy, was played before a crowded house at every performance. "High Jinks," which paid its first visit to Baltimore at Ford's, drew a capacity audience all the time. The Maryland carried the best holiday bill I can recall to memory. Blanche Ring, that delightful, vivacious comedienne, was alone worth the price of admission.

The Hippodrome had another mediocre bill. It seems a pity that such a magnificent playhouse should be devoted to such poor offerings.

After receiving the approval of Broadway, that sparkling operetta, "Sari," returned to Ford's Monday night for a second engagement. It scored an enormous success at the same house last season, prior to its New York opening. The company this season is still headed by that inimitable comedienne Miss Hajos, but the remainder of the cast falls below the original. "The Peasant Girl," with Trentini, week Jan. 11.

With a season on Broadway to its credit, that much-discussed drama, "To-Day," received its first production in Baltimore, at the Academy, on Monday, where it began a week's engagement. Emily Stevens is no longer in the cast, which contains but few members of the original company.

The genial manager of the Academy, Tunis F. Dean, as usual, received a whole carload of remembrances from his many friends, both in and out of the profession. His office at the Academy resembled a miniature department store, as the list of gifts included everything, from an elaborate silver service to a smoking jacket. On New Year's Eve, Mr. Dean was host at an elaborate supper at the Belvedere, in honor of Miss Blanche Bates, who with Miss Dore was his guest for the week at his home, "The Little House Around the Corner."

What will practically be the last chapter in the history of Baltimore's most famous playhouse was culminated last week, when old Holliday Street Theater, which for years has enviously guarded its title of the oldest playhouse in this country, completed its career. The city of Baltimore has secured the theater, and it is the intention of the City Council to eventually tear it down and devote the space to a Civic Center Plan. For the present the theater will be preserved as it is, and the city will rent the playhouse for private entertainments. Old Holliday Street Theater has been a famous landmark in Baltimore for years, having been built in 1770. Although it was destroyed by fire in the early eighties it was later rebuilt on the same walls and foundations. It has been remodeled several times, and is to-day a credit to any community. Almost every player of note has trod its boards, and it has sheltered all sorts of theatrical entertainments. For the past few months it has been devoted to the movies. Among the noted stars who played at Holliday Street Theater were the Booths, John McCullough, Charlotte Cushman, Modjeska, Irving, Ellen Terry, and every player of note during the eighties.

I. B. KAHN.

ACCUSES MEGRUE OF PLAGIARISM

Alleging plagiarism against Roi Cooper Megrue, author of "Under Cover," an action for an injunction and an accounting was begun in the United States District Court, Dec. 31, by Miss Ruby Danenbaum, of Minneapolis, through Gustav Goodman, of 346 Broadway. It is claimed that Miss Danenbaum, in February, 1909, obtained a copyright for a play, entitled "Friend or Country," which dealt with the customs service, and that after its stock production in Minneapolis, it was submitted to the American Play Company, of which Mr. Megrue was an officer.

LOUIS MANN'S PLAY

Louis Mann is shortly to appear in a new play by Edward Locke, entitled "The Bubble." It is the story of a bucket shop keeper who tries to ruin an old delicatessen store keeper.

NEW YORK THEATERS

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THE ONLY GIRL

William A. Brady's **48th Street Theatre**
48th, East of Broadway. Phone 178 Bryant.
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With JULIA DEAN

COMEDY Theatre, 41st St. E. of B'way. Phone 5194 Bryant.
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in THE MARRIAGE OF KITTY
Preceded by THE DUMB AND THE BLIND

SHUBERT THEATRE, 44th, W. of B'way. Phone 6430 Bryant. Evgs. 8:15.
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Evs., 8:30. Mats. Wed. & Sat., 2:30
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"A MIX-UP"

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Matinees Wednesday and Saturday, 2:30
EXPERIENCE
Move to another Broadway Theatre Monday, Jan. 11.

LIBERTY Theatre, W. 42d St. Evenings, 8:15; Matinees, Wednesday and Saturday at 2:15.
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Chip & Marble, Gould & Ashlyn, Matthews, Shayne & Co., Bert Lamont's Cowboys, Adele & Arline, Dunbar's Bell Ringers, Others.

MONTAUK, BROOKLYN, CLOSES

The Montauk Theater of Brooklyn, N. Y., closed Jan. 3, temporarily. "Lack of attractions consequent upon the war in Europe" is the reason assigned by Manager Edward Trail. John Drew in "The Prodigal Husband" was the last attraction.

Mrs. Edward Lynch, wife of the leading man in the stock company now playing at the Boyd Theater, Omaha, who was operated upon for appendicitis at the Wise Memorial Hospital, rallied from the operation very satisfactorily and is reported to be doing nicely.

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BOSTON

Harvard Prize Play, "Common Clay"—Shakespearean Nights—Lotta's Offer

BOSTON, Jan. 5 (*Special*).—Last evening "Diplomacy" with William Gillette, Blanche Bates, and Marie Doro, attracted a great audience to the Hollis Street Theater. It has not been acted here, outside a stock company presentation, since the Empire "All-Star Cast" gave it at the Hollis, fourteen years ago. It will probably run four weeks.

At the Shubert, "The Midnight Girl" turret upon Boston in all her glory, with George MacFarlane and Margaret Romaine as the featured actors. Mr. Mantell began the second and final week of his engagement at the Majestic, acting "Lear" to a house that contained numerous teachers and students. Last week his performance of "King John," a dramatic novelty here, attracted more professors and teachers than have lately been assembled within the walls of a Boston playhouse.

But the theatergoing for 1915 began New Year's Eve. The theaters held great audiences, several at advanced prices. Business was good on Friday, and Saturday brought some of the largest audiences seen here this season. As the theaters were emptied after the matinee, Tremont Street, from Keith's to Hollis Street, was practically impassable.

"A Pair of Sixes" at the Wilbur and "Seven Keys to Baldpate" at the Tremont received the unqualified approval of every Boston reviewer. Seldom have two entertainments opened here at the same time that were so universally praised. Each will continue to amuse our theatergoers for some months to come. Meanwhile "The Girl from Utah," at the Colonial, has only two more weeks to stay and these two weeks will be as profitable as the preceding ones have been, for all Boston likes this girl from the land of the Mormons. "Pom o' My Heart" has but a fortnight longer at the Cort, but the coming attraction is not announced.

Last Wednesday evening the Tov began what may be called its regular season. "Across the Border," the lesson of war's horrors, drawn by Beulah Marie Dix, was followed by St. John Hankin's two-act comedy, "The Two Mr. Wetherbys." On Thursday next there will be a special "Peace Night" at the house, when the workers for international peace will see the performance. To-morrow evening, after the regular performance, "Twelfth Night" will be celebrated for the benefit of the Woman's Emergency Corps of London. In the little plays to be given will be seen Cyril Maude, Elsie Mackaye, Maude Andrew, and Claude Beerbohm. The Castle House dancers are to contribute a number, and half an hour after midnight a ball will begin upon the stage. The affair is under the auspices of the Equal Franchise Committee.

The Henry Miller Players began a season of Shakespearean plays at the Boston Opera House New Year's night. "As You Like It," always a favorite with Bostonians, was the opening play, and seldom has a better all-round performance been given here. Many well-known English theatrical families are represented. Something about the work of these players will be in order after they have appeared in "Romeo and Juliet" which is announced for next week. The scenery for "As You Like It" was that used by the opera company in three of its operas, and the production was much more pretentious than the usual stock company's presentation of Shakespeare at popular prices.

A change in the cast of "The Beautiful Adventure" at the Hollis last Wednesday brought Edmar Norton, who had been acting the detective, into the principal part, which had been played by Ernest Lawford. Mr. Norton emphasized the farcical side of the character more than did his predecessor.

An item of importance relates to the Castle Square Theater, where next Thursday afternoon Mr. Craig will place upon his stage "Common Clay," the Harvard prize play, written by Cleves Kinkead. Last year neither Harvard nor Radcliffe was able to send in a play that was thought worthy of the prize, so that this year's play will be sure of a royal reception. Mr. Kinkead, the author, is a Kentuckian, who has had a varied career. He has practised law in Louisville and been in the Legislature of his native State. His little play, "The Foundlushers," acted at Harvard, while he was studying under Professor Baker, was well received. The story of "Common Clay" has not been made public, but it is said to concern the law and the courts.

The Boston Theater will give up moving pictures after this week. On Jan. 12 comes a "stupendous" production of "Ben-Hur."

J. B. CLAPP.

PHILADELPHIA

Fate of the Little Theater Waits—Opening of Vaudeville House, Cross Keys

PHILADELPHIA, Jan. 5 (*Special*).—With the opening of the new year all of the attractions here for the Christmas season held over, and there were no very important changes of bills, although three of the downtown theaters announced closing week. Billie Burke, in "Jerry," made quite a hit at the Broad. The fact that the play is supposed to be laid in one of the suburbs of Philadelphia gave it an attractive local color, which resulted in big houses during its two weeks' run. "Potash and Perlmutter" are bringing to a close a long and successful engagement at the Garrick, while at the Forrest, "Ben Hur" is also in its final week.

The only musical offerings in town are at the Shubert Theaters. Emma Trentini is doing a big business in "The Peasant Girl," the music of which is especially good. Jose Collins, in "Suzi," is playing to fair houses at the Adelphi.

The exclusive announcement made in THE DRAMATIC MIRROR several weeks ago, that there was a danger of the Little Theater closing indefinitely, was publicly confirmed last week when, at a meeting of the Plays and Players Club, at the Garrick Theater, it was announced that, unless a guarantee fund was raised and subscriptions secured for 1,500 seats, it would be necessary for the house to be closed. An appeal to the public to subscribe to the support of this little enterprise was made at a benefit given by the Plays and Players for the Drama League. Just what returns this appeal has received is not yet known. At the benefit a French comedy, "Pierre Patelin," was given, and was well received.

During the week another large vaudeville theater opened, being the Cross Keys, at Sixtieth and Market streets. The new theater is the last word in modern playhouse construction and is a fireproof building, having a seating capacity of 2,200, with 1,200 seats on the ground floor. The house is most effectively decorated, and has a large double foyer finished in old rose, ivory, and gold. The plan is to give vaudeville and motion pictures booked through the Stanley Company, changing twice weekly.

Keith's had a very strong bill last week, the feature being the new musical play by D. A. Reilly, "The Lonesome Lassies," while Walter Shannon and Marie Annis in a "Rhine Flirtation" also made a big hit.

"Madame Sherry" was revived by the American Theater Players. Miss Enid Jackson is the new leading woman, and appeared as Yvonne.

J. SOLIS-COHEN, JR.

WASHINGTON

"The Girl of Girls," First Appearance Anywhere—Brilliant Productions for January

WASHINGTON, Jan. 5 (*Special*).—During the New Year's week, commencing Jan. 4, the Columbia Theater housed a new musical comedy built upon the latest and up-to-date lines—but its premier in this city—"The Girl of Girls." The musical score by Ornete Veneila, country wide celebrated as the director of Veneila's Band for eleven years, the main attraction at the Steel Pier at Atlantic City, the book and lyrics by Edward Paulton, long established by his stage successes, notably his "Little Boy Blue," and recently to his successful credit, "Adele," a current success of the past week at another local theater. The comedy is under the artistic stage direction of Frank Smithson, is a big hit, being musically presented with an augumented orchestra under the direction of Signor Di Novellis, which had a brilliant commencement Monday night before a very large and enthusiastic audience, scoring a substantial and most favorable verdict. Following is the cast:

Edouard, a dancing master of the old school, ... Willard Louis
Alfred Wilton, Jr. ..... Vincent Sullivan
Alfred K. Wilton, Sr. ..... Ben. Hendricks
Pete, a pugilist ..... Alexander Clark
Joshua Bates, a millionaire, ... J. P. MacSweeney
Pascala, an Italian composer } ..... Charles Angelo
Howard Winthrop, an American Parisian } .....
Cora, Cora Dale ..... Natalie Alt
Madame Le Grande { Proprietress of the Dancing Academy } ..... Daisy Belmore
Yvette Sinclair ..... Leola Lucy
Polly ..... Ollie Osborne
Celie ..... Jeannette Thomas
Jules ..... William J. Smith
Raul ..... George Dalton

Margaret Anglin's stay at this house, the Columbia, which commenced Christmas night, with the performance of "Lady Windermere's Fan," and carried through the New Year's week with that popular play again opening for the first half, and "Green Stockings" dividing the remainder, proved one of the most pleasurable engagements.

The strong past week's offering at the National, which interested big audiences during the engagement, was the dainty musical offering, "Adele," with its delightfully interesting musical score, with Edward A. Pearce's pleasing book and lyrics, with Carolyn Thompson scoring a splendid success in the title-role. New Year's week ushers in John Drew in "The Prodigal Husband," which has a brilliant opening in an attendance of audiences, notably fashionable and distinguished. Other attractions to follow are: "Potash and Perlmutter," Jan. 11; "The Little Cafe," Jan. 18; William Gillette, Blanche Bates, and Marie Doro in "Diplomacy," Jan. 25.

Last week at the Belasco, W. A. Brady's farce production of "Too Many Cooks," with the author, Frank Craven, again interpreting his original successful role surrounded by a talented company.

The month of January is prospective of bright things in offerings that include James Montgomery's play, "Me and Grant," "Tp-Day," and then comes the important announced David Belasco premiere presentation of Frances Starr in a new play by Edward Knoblauch, the name of which is not made known. This will be the first presentation of any of the Belasco's plays in the theater that bears his name since the first production of "The Lily" in 1900.

Poli's is also framing an interesting selection of plays for the month including, besides "Passers-By," the current week successor to "Big Jim Garrity," which, by the way, was a past week performance of undeniable strength. The rest of the month is filled by "The Argyle Case," "Mazzie Pepper," and "The Road to Yesterday."

Manager Sylvester J. Poli's Christmas greeting to upward of 5,000 poor children under Resident Manager Louis J. Fosse's admirable direction last Christmas Day morning marked a red letter in the popularity of Poli's, if the younger folk enthusiastic talk has any weight. The occasion was most perfect in its arrangement. The doors were opened at an early hour in the forenoon, and the rush commenced and such a jolly, but well regulated juvenile gathering was a pleasure to witness. There were double presents for the girls and boys in the house. After a well-arranged programme of dance and vaudeville and a short play devised and presented by the Poli Players, appealing to childhood, the climax was reached when the stage director of Poli's, Harry Andrews, an admirable Santa Claus in make-up and character, came to the front with the disclosure of a mammoth Christmas tree reaching far up into the flies, a marvelous sight in its trimming with gifts and brilliantly glowing in electric lights, who distributed the gifts in his own jolly way to every child in line.

The big, strong bill presented at Keith's during the current week, continues the biz weekly attendance.

B. F. Forrester's "American Beauty Burlesquers" is the current week successful opening at the Gayety, where the presentation of the two-act musical comedy, "The Tango Factory," is an immediate success.

Frank Morse, former dramatic editor the Washington Post, is to go out ahead of "Daddy Long-Legs" to the Pacific Coast.

JOHN T. WARDE.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Patrons of the DeKalb thoroughly enjoyed Lew Fields with his "High Cost of Loving," which was the attraction Dec. 28-Jan. 2. Mr. Fields is surrounded with a sterling cast that appeared in Manhattan. Fields's popularity in Brooklyn has not waned.

Sam Bernard, with his revival of "The Belle of Bond Street," held the boards at the Majestic. Mollie King scored a decided hit with the patrons, and cut in on Mr. Bernard's honors to a great extent. The supporting company was excellent.

The annual visit of John Drew to Brooklyn drew fair business to the New Montauk. He appeared in the principal role of "The Prodigal Husband." The consensus of opinion here is that Mr. Drew's vehicle is not up to his standard. The local press termed the attraction as quite impossible.

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A new play by Kate Jordan.

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Mary Nash, Frederic De Belleville, Hamilton Revelle, Marion Abbott and many others.

Staged by Edgar MacGregor.

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In a new play in 3 acts by FERENC MOLNAR

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THE SONG OF SONGS

By Edward Sheldon. Based on the novel by Hermann Sudermann. With an all star cast, including

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DOROTHY DONNELLY, ERNEST GLENDINNING, IRENE PENWICK, CYRIL KEIGHTLEY, Others.

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SELWYN & CO. present

The Show Shop

By James Forbes, author of "The Chorus Lady."

With

Douglas Fairbanks

And an All American Cast.

"The Yellow Ticket" returned here for its second week's engagement this season. It was last week's attraction at Teller's Broadway, and drew to splendid business. Florence Reed, whose band was severely injured while in Boston the previous week, displayed an unusual amount of pluck and grit by appearing with her hand in a sling. Despite this, she gave an excellent portrayal of Marya Varenka.

J. LEROY DAVIS.

ATLANTIC CITY

ATLANTIC CITY, N. J., Jan. 3. (*Special*).—Marcus Loew and Mrs. Henry B. Harris are the only theatrical notables conspicuous among the holiday crowd here.

Keith's Theater closes Sunday, Jan. 3, having opened for one week only. Mr. Anderson, manager, says they will reopen about Feb. 22 (Washington's Birthday). The week's bill was headlined by Rosalie Wynn.

Company No. 2 of "Twin Beds" opened Dec. 30-Jan. 2 at the Apollo. The play went over big, proving that, after all, "the play is the thing." The business was enormous, the S. R. O. sign swinging high on New Year's Eve, New Year's night and Saturday night. Again, Jan. 3, 4, 5, and 6, Tonyrefu Nesly with motion pictures of the European War, Jan. 7 and 8, Sam Bernard in "The Belle of Bond Street." New Nixon, Jan. 4, 5, 6, and 8, burlesques, "Beauty, Youth, and Folly."

BOARDWALK BIRON.

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THE DEBUTANTE

Music by Victor Herbert. Book by Harry B. Smith. Lyrics by Robert B. Smith.

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Music and lyrics by Irving Berlin. Book by Harry B. Smith.

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RUTH CHATTERTON

IN

DADDY LONG-LEGS

A new comedy by Jean Webster.

Henry Miller, Manager.

HARRIS Theatre, W. 42d St. Evenings at 8:15. Matinees Wednesday and Saturday, 2:15.

SELWYN & CO. present

Margaret Illington

In

The Lie By HENRY ARTHUR JONES

REPUBLIC West 42nd Street. Evenings, 8:15. Matinees Wednesday and Saturday, 2:15

A. H. WOODS presents a four act drama

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JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

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SELWYN & CO. present

UNDER COVER

A melodrama of love, mystery and thrills.

By Roi Cooper Megrue

HALIFAX

HALIFAX, N. S. (*Special*).—Katherine Herne made her first appearance here with the company that played "Get-Rich-Quick Wallingford" Dec. 28, in which Sidney Toler scored a great hit. Alice Baker joined the Players at Acker's Theater Dec. 28. Vaudeville and picture houses crowded.

JAMES W. POWERS.

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CINCINNATI

CINCINNATI (*Special*).—After the very poor attractions that were booked in here for Christmas week, which consisted mainly of "The Appeal" at the Lyric, and Rose Stahl in "A Perfect Lady" at the Grand, the really good attractions that came for New Year's week were more than relished by the public, and the result was crowded houses for most of the performances during the holidays. With the coming of the New Year we are hoping that the booking powers that be will send us a better line of attractions for the last half of the season than we have had so far, and from the reports we have for coming attractions it looks as though such a resolution had already been made, for among the attractions scheduled, aside from those contained in our letter, we find such names as Sir Forbes-Robertson, Cyril Maude in "Grumpy," Maude Adams, "Potash and Perlmutter," and a list of other real successes. So far this season there have been exactly four that have brought "big weeks" during the opening half of the season, and these were equally divided between the Grand and Lyric. At the former, Billie Burke in "Jerry" and Cyril Scott in "Seven Keys to Bald Pate," were eminently successful engagements financially, and at the Lyric Joe Hanlon in "Where Dreams Come True," and Miss Ryan in "Peg o' My Heart," both of which were return engagements, the latter playing here for the fourth week inside of a year, establishing a record, and it is to be booked again for an early attraction in the future. These have been the only four really successful weeks that we have had, though "The Queen of the Movies" drew fairly good houses. Vaudeville at Keith's has not been up to the standard of business set at that house, and attendance at Loew's Empress has fallen off, and the Walnut, the Stair and Havlin attraction house, has fallen way behind. Business in the 42 houses, which this season have been mostly $1.50 houses, has been so bad that there have been insistent rumors that one would be closed after the holidays, but evidently the managers are willing to take a chance for the rest of the season, with the best attractions coming.

"A Pair of Sixes," at the Lyric Dec. 27, to a week of excellent attendance, several of the houses sold out. We had hoped for some of the original cast, but just during the week before they were shifted to the company playing in the East. "High Jinks" Jan. 3, and Frank Craven in "Too Many Cooks" Jan. 10.

"Everywoman," with Alice Baxter in the title-role, drew heavily at the Grand week of Dec. 27. Mrs. Pat Campbell in "Pygmalion" week of Jan. 3, and for Julian Eltinge in "The Crinoline Girl" week of Dec. 10.

Bessie Blair in "A Fool There Was," with Albert Phillips in Hillard's role at the Walnut week of Dec. 27; the holiday business was good. Rose Melville in "Sis Hopkins" followed.

An ideal holiday bill was seen at Keith's for the week. Most of the acts scored so heavily that it was difficult to distinguish the headliners.

Owen McGiveney, in his protean version of "Oliver Twist," headed the bill at Loew's Empress week of Dec. 27, and proved a sensation. At the Olympic Al. Reeves's Big Show week of Dec. 27, followed by "The Globe Trotters," and at the Standard "The French Models" for the week, followed by "The Girls from Happyland." The Strand, Alhambra, and Lubin's offered a fine line of pictures for the holidays.

The local Dramatic Schools and Societies put forth some really commendable plays for the children during the holidays, and played to big business. The Goldenburg School gave "A Christmas Carol," the Schuster School two performances at the Little Playhouse of "Curley Locks," night Dec. 29 and matinee Dec. 30, and the Cincinnati School of Expression, under the direction of Karl L. Dietz, gave two matinees of "Snow White," at the Grand, using the version seen at the Little Theater in New York presented by Winthrop Ames. Caroline Morse Shipp, a talented little girl, was seen in the title-role, and Miss Edna Maundelmer made an excellent Queen Brangomar.

JOHN EDMUND PROCTOR, Jr.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—The second annual rendition of "The Messiah," by the Jamestown Choral Society, was given Dec. 29 in the Samuel's Opera House before an audience that packed the Auditorium to its capacity. The proceeds were donated to the American Red Cross Society, and from both a material and artistic standpoint the affair was a huge success. The chorus of over 200 voices were led by Professor Samuel Thorstenberg, it being the seventy-ninth time that he had conducted this oratorio. The work of the assisting soloists was well received. They were all from New York city, as follows: Miss Kathleen Lawler, soprano; Miss Grace Close, contralto; Mr. John W. Nichols, tenor, and Mr. Albert Ilma, the noted Arabian baritone, formerly with the Hammerstein Grand Opera company.

Evan Williams, the noted tenor, will appear in this city at the Samuel's Opera House Jan. 27, under the auspices of the Mozart Club. Christmas week proved a record-breaker for the movies. The Winter Garden had Paramount features every day during the week. The Lyric, the leading vaudeville house, also played to capacity houses. Miss Madeline Sacks, late of the Keith Vaudeville Circuit, was in the city Christmas week, visiting her brother, Frank L. Sacks, leader of the Lyric Theater Orchestra. Miss Sacks is traveling in a violin travesty, and will be booked at once for a tour of the Gus Sun Circuit.

GUY W. BEEM.

MISS IRVINE'S RECITAL

The pupils of Miss Theodora Ursula Irvine gave an interesting programme at Miss Irvine's Carnegie Hall Studio recently. Dr. Henry Van Dyke's poem, "Who Follows the Flag," was intelligently interpreted by Kathleen Willis; a scene from "Hansel and Gretel" was effectively read by Edith Stalworth; "Dialect Stories," by Jane Savage, were cordially approved; Tacie Hanna, a California girl, gave a clever monologue on a girl's impressions of New York. Dr. Van Dyke's "Story of the Lost Boy" was read with charming simplicity by Eve Austin, of the South. Jane Houston, playing with Miss Angelin in "Lady Windemere's Fan," and Lucy Cotton, who is playing in "Polyanna," both former pupils of Miss Irvine, told of their experiences, paying tribute to Miss Irvine's teaching.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—SAVOY: Dec. 30: Bert Wheeler and company, Johnson and Brown, the Ellisons, Bernard and Scarth, the musical comedy sketch, "When Jack Loved Jill"; E. F. Hawley and company presented with great success "The Bandit." Mack and Williams, Browning and Dean, Fred M. Griffith, Marino Sisters, and Madame Olga Petrova in the photodrama, "The Tigress," to large attendance. Academy: Strong bill Dec. 23-30. Marjorie Fairbanks in "The Elopement," Armstrong and Ford, Lowell and Esther Drew, Carberry Brothers, Richard Walby, Robinson's 30,000 pounds of mastodontic elephants, Lew Fitzgibbons, a big hit; Mildred Donnelly and company, Sadie Sherman, Nelson Waring, Thomas and Shapiro, and the photoplays, "Called to the Front" and "The Girl of the Past"; S. R. O. Ray Sumner and Etta Byran underlined. Premier: Excellent line of pictures to good attendance. Palace: A handsome solid silk pin set with five diamonds was presented to Manager W. E. Bigelow by his employes Dec. 24. Plaza: Business still good.

W. F. GEE.

PLAYS IN SPOKANE IN 1914

SPOKANE, WASH. (*Special*).—In round numbers, a half million more people have gone to the theater in Spokane this year than last, although there are fewer houses bidding for patronage. Despite unfavorable conditions the country over, local people engaged in the business here reason to look back upon the twelve-month with no small satisfaction. Figures compiled by James E. Hayes, of the Spokane *Daily Chronicle*, show that 6,743,000 tickets were sold in 1914, 6,333,000 in 1913, and 6,005,600 in 1912. Fifteen theaters were included in the 1912 estimates, sixteen in 1913, and thirteen this year, picture houses included. The marked feature in the theatrical development of Spokane appears to be the crowding out of the cheaper grade of houses, and their replacement by more substantial theaters.

It is fortunate Christmas comes but once a year, if the season must bring such plays as "September Morn," which leaves a dark brown taste with Spokane theatergoers following engagements Dec. 25, 26. A musical comedy without a voice above beer garden class and with comedy hoary with age, in short, a show that depends upon the drawing power of a name that appeals to certain minds—that is "September Morn," as given at the Auditorium.

H. S. Clemmer, manager of the Casino and Clem theaters in Spokane, was elected second vice-president of the Washington State Theater Managers' Association, organized at a meeting in Seattle recently.

W. S. MCCREA.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*). — Crowded houses greeted "The Cabaret Girls" in a musical comedy at the New Park Theater Dec. 24-26. Manager W. M. Canning announces that the Park is now with the Columbia Amusement Company, and musical comedies, together with burlesque, will hold the boards for the first three days of each week. The moving picture houses have all done a big holiday business. H. B. Warner in "The Ghost Breaker" proved to be a great treat to the moving picture followers at the Star.

J. J. MAHONEY.

MUSCATINE, IA.

MUSCATINE, Ia. (*Special*). — "Henpecked Henry" was the play on the boards at the Grand Opera House Dec. 28. "September Morn" played to a small but appreciative audience Dec. 29. Coming attractions, "Seven Keys to Baldpate" and "Prince of Pilsen." Orpheum Theater is playing to its usual packed houses with their acts, par excellence. Palace Theater had as a special attraction Rex Beach's play in motion pictures, "The Spoilers." It played to large houses afternoon and evening.

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Savannah, Ga., 6. Charleston, S. C., 7. Columbia 8. Charlotte, N. C., 9. Asheville 11. Lynchburg, Va., 12. Roanoke 13. Norfolk 14. Richmond 15, 16.

ANGLIN, Margaret: Pittsburgh 4-9. Wheeling, W. Va., 11. Columbus, O., 12, 13. Dayton 14. Indianapolis, Ind., 15, 16. St. Louis 18-23.

BEN-HUR (Klaw and Erlanger): Phila. Dec. 21-Jan. 9.

BIRD of Paradise (Oliver Morosco): Minneapolis 3-9. St. Paul 11-16. Mankato 17. Faribault 18. Rochester 19. Winona 20.

BOUGHT and Paid For (Wm. A. Brady): Detroit 4-9.

BURKE, Billie (Chas. Frohman): Phila. Dec. 28-Jan. 16.

CALL of the Cumberland (Gaskill and MacVitty): St. Peter, Minn., 6. New Ulm 7. Blue Earth 8. Wanebagu 9. Fairmont 11. Algoona 12. Emmetsburg 13. Humboldt 14. Marathon 15. Storm Lake 16. Rock Rapids 18. Sibley 19. Cherokee 20.

CALLING of Dan Matthews (Gaskill and MacVitty): Gainesville, Tex., 6. Wichita Falls 7. Dallas 8. Clarksville 9. Texarkana 11. Hot Springs, Ark., 12. Pine Bluff 13. Little Rock 14. Conway 15. Ft. Smith 16. Fayetteville 18. Tulsa, Okla., 19. Claremore 20.

CAMPBELL, Mrs. Patrick (The Lieblers): Cinti. 4-9.

CHILDREN of Earth (Winthrop Ames): N.Y.C. 4—indef.

CLEVER Ones (Chas. Hopkins): N.Y.C. 28—indef.

DADDY Long-Legs (Henry Miller): N. Y. C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): Frisco 4-16.

DIPLOMACY (Chas. Frohman): Boston 4-30.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DODGE, Sanford (R. A. Johnson): Crawford, Neb., 7.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.

DREW, John (Chas. Frohman): Wash. 4-9. N.Y.C. 13-28.

DUMMY, The (Play Producing Co.): Chas. 3—indef.

EVERYWOMAN (Henry W. Savage): Indianapolis, Ind., 4-9. Vincennes 9. Evansville 8. 9. Paducah, Ky., 11. Springfield, Ill., 12. Quincy 13. Columbia, Mo., 14. Marshall 15. Sedalia 16. Springfield 18, 19. Joplin 20.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.

FINE Feathers: Topeka, Kan., 9.

FINE Feathers (F. A. Wade): Ft. Worth, Tex., 6. Temple 7. Taylor 8. Austin 9. San Antonio 10. Beeville 11. Victoria 12. Wharton 13. Galveston 14. Houston 15. Beaumont 16.

FORBES-ROBERTSON (Percy Burton): Frisco Dec. 21-Jan. 9. Oakland 11-16. Portland 18-23.

GIRL and the Tramp (Fred Byers): Jacksonville, Fla., 7. Tampa 8. Lakeland 9. Melbourne 10. Arcadia 11. Bartow 12. Kissimmee 13. De Land 14. Palatka 15. Fernandina 16.

GOODWIN, Nat (Messrs. Shubert): Milwaukee 4-9.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. 4-9.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

IN Old Kentucky: Kansas City 28-Jan. 2.

INNOCENT (Al. H. Woods): B'klyn 4-9.

IRVING Place Theater Co.: N. Y. C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8 —indef.

JOSEPH and His Brethren (The Lieblers): St. Louis 4-9.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): N.Y.C. 4-9.

KITTY MacKay (Wm. Elliott): Rochester, N. Y., 4-6.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30 —indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Bubb): Elk Point, S. D., 6. Wakefield, Neb., 7. Wisner 8. Belden 9. O'Neill 11. Norfolk 12. Pierce 13.

LITTLE Lost Sister: Buffalo 4-9.

MANTELL, Robert: Boston Dec. 28-Jan. 9. Provo 11-16.

MATERNITY (Richard Bennett): N.Y.C. 6—indef.

MAUDE, Cyril (The Lieblers): Boston Nov. 5—indef.

MILESTONES (Klaw and Erlanger): St. Cloud, Minn., 6. Minneapolis 17-20.

MIRACLE Man (Cohan and Harris): B'klyn 4-9.

MISLEADING Lady (Wm. Harris): Detroit 4-9.

MY Lady's Dress (Joseph Brooks): Chgo. Dec. 24—indef.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

OLCOTT, Chauncey (Henry Miller): Phila. Dec. 28-Jan. 9.

OMAR the Tentmaker (Tully and Buckland): Schenectady, N. Y., 6. Ithaca 7. Wilkesbarre, Pa., 8, 9. Buffalo 11-16. Toronto 18-23.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct 20 —indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (H. H. Frazee): Indianapolis 8-9. Cleveland 11-16. Detroit 18-23.

PAIR of Sixes (Western: H. H. Frazee): Kansas City 8-9.

PAIR of Sixes (Eastern: H. H. Frazee): York, Pa., 6. Hanover 7. Hagerstown, Md., 8. Cumberland 9. Chambersburg, Pa., 11. Norristown 12.

PAIR of Sixes (Central: H. H. Frazee): St. Paul 8-9. Minneapolis 11-16. Hibbing 17. Duluth 18, 19. Eau Claire, Wis., 20.

PATTON, W. B. (Frank B. Smith): Durant, Okla., 6. Ardmore 7. Greenville, Tex., 8. Marshall 9. Shreveport, La., 10.

PEG o' My Heart (Co. A: Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Fremont, O., 6. Van Wert 7. St. Marys 8. Wapakoneta 9. Piqua 11. Urbana 12. Kenton 13. Marysville 14. Circleville 15. Chillicothe 16.

PEG o' My Heart (Co. C: Oliver Morosco): Columbus 4-9. Pittsburgh 11-16. Louisville 18-23.

PEG o' My Heart (Co. D: Oliver Morosco): Sherman, Tex., 6. Denison 7. Oklahoma City, Okla., 8-10. McAlester 11. Okmulgee 12. Ft. Smith, Ark., 13. Fayetteville 14. Muskogee, Okla., 15. Tulsa 16. Pawhuska 18. Venita 19. Aurora, Mo., 20.

PEG o' My Heart (Co. E: Oliver Morosco): Quincy, Ill., 6. Burlington, Ia., 7. Ottumwa 8. Oskaloosa 9. Des Moines 10-13. Creston 14. St. Joseph, Mo., 15, 16.

PEG o' My Heart (Co. F: Oliver Morosco): Denver 3-9.

PEG o' My Heart (Co. G: Oliver Morosco): Tallahassee, Fla., 6. Apalachicola 7. Quincy 8. Shellman, Ga., 9. Eufaula, Ala., 11. Andalusia 12. Pensacola, Fla., 13. Biloxi, Miss., 14. Gulfport 15. Hattiesburg 16. Laurel 18. Demopolis, Ala., 19. Greensboro 20.

POLLY of the Circus: Atlanta, Ga., 4-6. Dublin 7. Hawkinsville 8. Jacksonville 9. Vidalia 10. Gainesville 11. Ocala 12, 13. St. Petersburg 15. Tampa 14. Lakeland 15. Orlando 16. Sanford 18. Daytona 19. Titusville 20.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 7—indef.

POOR Little Rich Girl (Klaw and Erlanger): Los Angeles Dec. 28-Jan. 9.

POOR Little Thing (Douglas J. Wood): N.Y.C. Dec. 22-Jan. 16.

POTASH and Perlmutter (Al. H. Woods): N.Y.C. 4-9. Wash. 11-16.

POTASH and Perlmutter (Al. H. Woods): Phila. Nov. 23 —indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26— indef.

POTASH and Perlmutter (Al. H. Woods): Selma, Ala., 7.

PRODIGAL Son (Oscar Graham): Bishop, Tex., 8. Robstown 9. Alice 11, 12.

RAYMOND, Great: Valparaiso, Chili, 7-16. Santiago 18-25. Puenta Arenas Feb. 6-10.

REBECCA of Sunnybrook Farm: Chgo. 4-23.

ROBSON, May (Academic Producing Co.): Portland, Ore., 4-6. Astoria 7. Centralia, Wash., 8. Tacoma 9. Seattle 10-16. Everett 18. Ellensburg 19. North Yakima 20.

RUSSELL, Annie: Toronto 4-9.

SECRET Strings (H. H. Frazee): N.Y.C. Dec. 31—indef.

SEVEN Keys to Baldpate (Western: Cohan and Harris): New Orleans 3-9. Lake Charles 10. Beaumont, Tex., 11. Galveston 12. Houston 13, 14. San Antonio 15-17. Austin 18. Waco 19. Ft. Worth 20, 21.

SEVEN Keys to Baldpate (Cohan and Harris): Boston Dec. 28—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): McPherson, Kan., 6. Newton 7. Hutchinson 8. Stafford 9. Pratt 11. Wichita 12. Harper 13. Alva, Okla., 14. Enid 15. Kingfisher 16. El Reno 18. Purcell 19. Norman 20.

SHEPHERD of the Hills (Gaskill and MacVitty): Leesburg, Fla., 7. Ocala 8. Gainesville 9. Palatka 11. Brunswick, Ga., 12. Fitzgerald 13. Camilla 14. Hawkinsville 15. Macon 16. Sandersville 18. Millen 19. Barnwell, S. C., 20.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.

SUNNERS (Wm. A. Brady): N. Y.C. Jan. 6—indef.

SIS Hopkins: Cinti. 4-9.

SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29—indef.

SO Much for So Much (H. H. Frazee): Newark, N. J., 4-9. B'klyn 11-16. N.Y.C. 18-23.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

STAHL, Rose (Henry B. Harris Est.): Louisville 4-9. Indianapolis 7-9. Peoria, Ill., 9.

STORY of the Rosary (Comstock and Gest): Cleveland 4-9.

SUNNY South (J. C. Rockwell): Leamington, Ont., Can., 6. Kingsville 7. Amherstburg 8. Essex 9. Milan, Mich., 11. Morenci 12. Clinton 13. Albion 14. North Adams 15. Litchfield 16. Homer 18. Tecumseh 19. Concord 20.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. Nov. 2—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Eureka, Kan., 6. Humboldt 7. Fredonia 8. Chanute 9. Scammon 10. Columbus 11. Oswego 12. Cherryvale 13. Caney 14. Sedan 15. Arkansas City 16. Enid, Okla., 17. Alva 18. Anthony 19. Pratt 20.

THINGS That Count (Wm. A. Brady): Montreal 4-9.

THIRD Party (F. Ray Comstock): Buffalo 4-9.

THURSTON the Magician: Kansas City 5-9. St. Joseph 10-13. Omaha 14-16. Des Moines 17. 18. Peoria, Ill., 19, 20.

TO-DAY (Co. A: Harry Von Tilzer): Balto. 4-9. Wash. 11-16.

TO-DAY Co. B: Harry Von Tilzer): Omaha 5, 6. Lincoln 8, 9. Grand Island 10. North Platte 11. Cheyenne, Wyo., 12. Ogden, U. 13. Winnemucca, Nev., 14. Reno 15. Sacramento, Cal., 16.

TO-DAY (Co. C: Harry Von Tilzer): Henderson, Ky., 6. Paducah 8. Cairo, Ill., 9. Alton 10. Hannibal, Mo., 11. Ft. Madison, Ia., 12. Keokuk 13. Monmouth, Ill., 14. Davenport, Ia., 15. Clinton 16.

TO-DAY (Co. D: Harry Von Tilzer): Lexington, Ky., 5, 6. Nashville, Tenn., 7-9. Atlanta, Ga., 11-13. Anniston, Ala., 14. Birmingham 15. Meridian, Miss., 16.

TOO Many Cooks (Wm. A. Brady): Pittsburgh 4-9.

TRAIL of the Lonesome Pine: Chgo. Dec. 14-Jan. 9.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Kibble and Martin): Battle Creek, Mich., 6. Jackson 7. Owosso 8. Bay City 9. Saginaw 10. Lansing 11. Flint 12. Monroe 13. Tiffin, O., 14. Findlay 15. Lima 16.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Milwaukee 7-9.

UNDER Cover (Selwyn and Co.): Rockford, Ill., 6. Janesville, Wis., 7. Beloit 8. Sheboygan 9. Waukesha 10. Dixon, Ill., 11. Clinton, Ia., 12. Dubuque 13. Waterloo 14. Mason City 15. Marshalltown 16. Oshkosh, Wis., 17. Galesburg, Ill., 18. Davenport, Ia., 19. Rock Island 20.

WARFIELD, David (David Belasco): Seattle 4-9.

WAY Down East: Chgo. Dec. 28-Jan. 16.

WHILE the City Sleeps (Rowland and Clifford): Chgo. Dec. 20-Jan. 9.

WHIP, The (Comstock and Gest): Salt Lake City 5-9.

WITHIN the Law (Selwyn and Co.): Pittsburgh 4-9.

YELLOW Ticket (Al. H. Woods): Prov., R. I., 4-9.

YELLOW Ticket (Al. H. Woods): Jersey City, N. J., 4-9.

YELLOW Ticket (Western: Al. H. Woods): Oakland 4-9. Pasadena 11. Riverside 12. San Bernardino 13. Santa Barbara 14. San Diego 15-17. Los Angeles 18-30.

TRAVELING STOCK

BROWN, Louise (Edward Doyle): Rahway, N. J., 4-9.

BRYANT, Billy: Newcastle, Ind., 4-9.

CHATTERDON, Arthur (F. R. Willard): Hackensack, N. J., 4-9. Bridgeton 11-16. York, Pa., 18-23.

GORRELL, Al.: Bethany, Mo., 4-9.

GRAHAM: Clearfield, Pa., 4-9.

NATIONAL: South Haven, Mich., 4-9.

SUTHERLAND: Argyle, Wis., 4-9. Mosdorf 7-9.

WHITNEY: Alpena, Mich., Dec. 28-Jan. 9.

WILBUR: Logansport, Ind., 4-9.

OPERA AND MUSIC

AT the Ball (Messrs. Shubert): Chgo. Dec. 24—indef.

BRINGING Up Father (Co. 1: Chas. H. Yale): St. Louis 4-9. Kansas City 10-16. St. Joseph 17-19. Quincy, Ill., 20.

BRINGING Up Father (Co. 2: Chas. Foreman): Salida, Colo., 6. Canon City 7. Rocky Ford 8. La Junta 9. Trinidad 10. Dawson, N. Mex., 11. Raton 12. Las Vegas 13. Santa Fe 14. Albuquerque 15. El Paso, Tex., 16, 17. Douglas, Ariz., 18. Bisbee 19. Tucson 20.

BRINGING Up Father (Co. 3: Archie McKenzie): Rock Island, Ill., 6. Moline 7. Davenport, Ia., 8. Keokuk 9. Burlington 10. Ft. Madison 11. Kirksville, Mo., 12. Brookfield 13. Chillicothe 14. Trenton 15. Maryville 16. Holton, Kan., 18. Topeka 20.

BUNNY, John: Chgo. Dec. 20-Jan. 9.

CAHILL, Marie, and Richard Carle (D. V. Arthur): Buffalo 4-9. Rochester 7-9.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 10—indef.

DAWN, Hazel (John C. Fisher): N.Y.C. Dec. 7—indef.

ELTINGE, Julian (Al. H. Woods): Cleveland 4-9. Cinti. 10-16.

GILBERT and Sullivan Opera Co.: Toronto 4-9. Pittsburgh 11-16. Chgo. 17-Feb. 6.

GIRL from Utah (Chas. Frohman): Boston Dec. 7-Jan. 16.

GIRL of Girls: Wash. 4-9.

GIRL of My Dreams (Coutts and Tennis): Calumet, Mich., 6. Hancock 7. Ashland, Wis., 8. Eau Claire 10. Northfield, Minn., 11. Faribault 12. Mankato 13. Owatonna 14. Rochester 15. Winona 16. La Crosse, Wis., 17. Albert Lea, Minn., 18.

HAZLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25—indef.

HIGH Jinks (Arthur Hammerstein): Cinti. 4-9.

HIGH Jinks (Arthur Hammerstein): San Antonio, Tex., 6-11. Austin 8. Temple 9. Dallas 11, 12. Ft. Worth 13. Oklahoma City, Okla., 14, 15.

HITCHCOCK, Raymond (Cohan and Harris): Little Rock, Ark., 6. Pine Bluff 7. Memphis, Tenn., 8, 9.

KOLB and Dill: Frisco Nov. 16—indef.

LADY Luxury (Fred C. Whitney): N.Y.C. Dec. 28—indef.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 26-Jan. 6. Boston 11—indef.

LITTLE Cafe (Klaw and Erlanger): Bradford, Pa., 6. Buffalo 7-9. Wash. 18-23.

LITTLE Medicine (Balfour Pavell): Topeka, Kan., 6. Wichita 7-9. Tulsa, Okla., 10-12. Muskogee 14-16.

McINTYRE and Heath (John Cort): Preston, Ia., 6. Des Moines 7, 8. Marshalltown 9. Waterloo 10. Cedar Rapids 11. Dubuque 12. Clinton 13. Davenport 14. Burlington 15. Galesburg, Ill., 16. La Salle 17. Streator 18. Joliet 19. Rockford 20.

MIDNIGHT Girl (Messrs. Shubert): Boston 4—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 30—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettingill): Indianapolis 8-9. Louisville 10-16. Cinti. 17-23.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Los Angeles 7-9. San Diego 10-13. Oxnard 14. Visalia 15. Fresno 17. Merced 18. Marysville 19. Oroville 20.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Pendleton, Ore., 6. Walla Walla, Wash., 7. Walhalla 8. Pomeroy 9. Lewiston, Ida., 10. Spokane, Wash., 11. Sand Point, Ida., 12. Wallace 13. Missoula, Mont., 14. Anaconda 15. Butte 16. Great Falls 17. Helena 18. Bozeman 19. Livingston 20.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Peoria, Ill., 5-9. Streator 7. Pontiac, Mich., 8. Kankakee, Ill., 9. Joliet 10. Michigan City, Ind., 11. Valparaiso 12. South Bend 13. Elkhart 14. Goldwater, Mich., 15. Kalamazoo 16. Benton Harbor 17. La Porte 18. Dowagiac 19. Battle Creek 20.

MUTT and Jeff in Mexico (Special: Walter Turner): Wynne, Ark., 6. Clarendon 7. Clarksdale, Miss., 8. Greenville 9. Yazoo City 11. Greenwood 12. Columbus 13. Aberdeen 14. Tupelo 15. Corinth 16. Shelbyville, Ala., 18. Huntsville 19. Fayetteville, Tenn., 20.

ONLY Girl (Jos Weber): N.Y. C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 20—indef.

PASSING Show of 1914 (Messrs. Shubert): Detroit 4-9.

PRINCE of Pilsen (P. J. Kelly): Cedar Rapids, Ia., 6. Mason City 7. Sioux City 8. Sioux Falls 9. Aberdeen 11. Watertown 12. Watertown 13. Huron 14.

ROCK and Fulton: Chgo. Nov. 16—indef.

SARI (Henry W. Savage): Balto. 4-9. Pittsburgh 11-16. Cleveland 18-23.

SCHEFF, Fritzi (Oliver Morosco): St. Louis 4-9.

SEVEN Hours in New York (Q. E. Wes): Baltimore, Md., 6. Cridland, Chester, Pa., 7. West Chester 11. Vineland, N. J., 12. Oyster Bay, L. I., 13. Glen Cove 14. Greenwich, Conn., 15. Westerly, R. I., 16. Danielson, Conn., 18.

SUZI (Lew Fields): Phila. Dec. 7-Jan. 9.

TO-NIGHT's the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.

WARD, Hap, and Lucy Daly: Balto. 4-9.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5-Jan. 16.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHEN Dreams Come True (Coutts and Tennis): Lincoln, Neb., 6. York 7. Fremont 8. Nebraska City 9. Omaha 10, 11. Beatrice 12. Concordia, Kan., 13. Salina 14. Manhattan 15. Jct. City 16. Lawrence 18.

WHIRL of the World (Messrs. Shubert): Chgo. Dec. 27-Jan. 30.

WINFIELD, Pollie of 1914 (Florenz Ziegfeld): Chgo. Nov. 29-Jan. 9.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

RYAN, George (Daniel Sim): Hot Springs, Ark., 6. Texarkana, Tex., 7. Monroe, La., 8. Natchez, Miss., 9. New Orleans 10-13.

SHIELDS, Al. G.: Parkersburg, W. Va., 6. Huntington 7. Charleston 8, 9. Staunton, Va., 11. Winchester 12. Hagerstown, Md., 13. Cumberland 14. Huntingdon, Pa., 15. Altoona 16. Harrisburg 18. Shamokin 19. Scranton 20.

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WOMEN

Andrews, Edna E., Mrs. Geo. Arvine, Adele Alcott, Nell Allen, Carol Arden, Pearl Abbott, Lois Arnold, Lois Armstrong, Mrs. E. S. Arthur, Mrs. Ausjacker.

Bowen, Kirie, Pauline Bradshaw, Jessie Bonstelle, Olive Baker, Amelia Barlcon, Nana Bryant, Louise Boucicault, Violet Besson, Maggie Brewer, Carrie Behr, Ina Brooks, Marguerite Batterson, Emma Bestford, Anna Breedt, Rose Bixle, Edith Black, Delly Bane, May Bernard, Marion Barney, Genevieve Bilon, Mrs. Wm. Bialsdell.

Calhoun, Catharine, Mrs. Geo. Cole, Laura Chase, Helen Collier, K. F. Carter, Rosemary Carlton, Adele Clark, Una Clayton.

Day, Margaret, Mrs. Leander De Cordova, Mrs. M. L. Duffy, Sylvia De Mauyer, Rose Dark, Eugina Du Bois, Mrs. K. De Becker, Mrs. N. De Becker, Ellison, Jennie, Mrs. T. W. Eckert, Lora Elliott, S. Ellsworth.

Forbes, Mary E., Beth Franklyn, Mrs. Joe Fay, Ouida Fuster, Hattie Foley.

Gates, Ruth, Carol Goodwin, Cecilia Griffith, Maude T. Gordon, Mayme Gehrue, Maude Gilbert, Madge Gordon, Mrs. Wm. Gerold.

Hartford, Mazie, Fayne Hilton, Jane Haven, Vera Handy, Helen Holmes, Mrs. Louis Haines, M. N. Hamilton, Aimee Hallam, Mrs. Howard Hull.

Knott, Rosalie, Harriet Kenkal, Sandra Kerwin, Mrs. Chas. Kennedy.

Lloyd, Ruth, Estrella Leon, Caroline Locke, Geraldine Livingston, Eileen O. Lawrence, Mrs. Louis La Bey, Kathryn Lyndall, Josephine La Croix, Eleanor Lawson, Mrs. David Landaus, Alice Lousou, Mrs. Chas. Loder.

Mitchell, Ada, Margaret Merriman, Agnes Mapes, Saxone Moreland, Illita Morris, Connie Mack, Reginald Mason, Doris Mitchell, Grace Meleau, Bertha Mann, Violet Moore, Vivian Murray, Elizabth Malone, Helen Marvin, Dorothy Marks, F. Mitchell, Margaret Moore, Mrs. Jas. McIntyre.

Niederauer, Lillian, Margaret L. Noon, Marie M. Nelson.

O'Neil, Nance, Mrs. Jas. O'Neil.

Peck, Alice, Ida Pusey, Josephine Palmer, Muriel Mollie, Maud Rodney, Jessaline Rodgers, Mattie Rosenet, L. Romer, Mrs. Jos. Ryan, Annette Radcliffe, Mabel Reed, Binger, Helen, Mrs. S. Rutherland, Ethel Stanard, Edith Stevens, Mrs. Jno. Stokes, Marguerite Sylvia, Josephine Sacks, Louise Sanford, Mrs. Clinton Shafer, Mrs. Leo Stack, Katherine Stanton.

Throope, Clara, Mrs. Will Tisdale, Beatrice Thorne, Marion Tiffany, Ethel Thompson, Mrs. Geo. Thompson, Mrs. Will Thomas, Vaccaia, Adele, Agnes W. Vilas.

Watson, Beulah, Agnes Williamson, Margorie Wood, Louise Woods, Alice Walker, Keith Wakeman.

Yoder, Lynna.

MEN

Arnold, Ainsworth, Jno. Arthur, Boyd Agin, Chas. Adams, Fred Adams, Jack Abbott, Billy Atkinson.

Bottomley, Roland, Kingsley Benedict, Marshall Birmingham, Richard Barbee, Sam Burbank, Wallace Bennett, C. J. Bulliet, Howard Barnes, Murray Barnard, Everett Butterfield, Waldo Brunner, Jas. Brophy, Henry Burkhardt.

Clare, Ted, Lawrence Colver, W. F. Canfield, Chas. Carver, Bowling, Jos. Paul Dowling, Al. De Mesier, Stanley Dunkin, Gustave Dumont, Freeman, Richard, Harrison Ford, D. J. Fendell, A. W. Fisher, Maxwell Forrest, Harry Fenwick, Chas. Fulton, Thos. Fallon, Thos. Fisher.

Gardner, D. L., Gordon Guinness, Jas. Gordon, Richard Gordon.

Hamilton, W. F., Jno. Hunter, Jefferson Hall, Lindsay Hall, Bobby Horan, Will Howard, Clifford Hingle, Walter Hallack, Richard Harlowe, Ralph Harley.

Kline, S. T.

Lyons, Jno. J., S. S. Lawrence, S. T. Leaming, Chas. Laite.

Mendelssohn, Gordon, Chauncy Monroe, Burt Mayo, Eric Mayon, Robt. Milliken, Gaston Mervyle, Arthur Miller, M. Max, W. W. Martyn, Wm. Mowbray, Morgan McDermott, Augustus McHorn, Carl McCullough, Allen McCluskie, Jas. McKee, A. T. MacDonald, Harmon MacGregor.

Newcomb, Robt., Phil. Niven, Pettis Norris, Eugene Presby, Geo. Price, Rule Pyott, D. C. Percival.

Rautenberg, E., Richard Ross, Frank Rushworth, Arthur Rankin, Gerald Rowan, Jos. Rosier, C. H. Rowland.

Sharpe, Jno., Richard Sterling, G. G. Smith, Bruce Smith, Colonel Stan, Jno. Simms, Walter Seymour.

Toms, Robt., Geo. Trader, Wendell Thompson.

Vitos, Darrel, Wm. A. H. Van Buren.

Wallace, Rolland, Wm. Webb, Brent Warde, Austin Webb, Walter Ware, Eugene Weber, Leonard Willey, Jas. F. Wilcox, Jno. E. Warner, Harry Wise.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Eva Tanguay Returns—"Married" is an Amusing Farce—Minnie Dupree's New Playlet

Copyright, Moffett, Chicago.
MISS EVELYN NESBIT,
Dancing at the Palace Theater This Week.

THE Eva Tanguay of old—with the tousled yellow hair, the magpie voice, the never resting arms, the nervous skipping walk, and the saucy smile—is back in vaudeville again.

Eva Tanguay and Her Personality

Eva Tanguay is a striking example of the triumph of personality. That has been the one vital element of her success.

"You can't sing a little song,
Your dancing is all wrong,"

she truthfully—and gleefully—sings about herself in "Outside of That, Eva, You're All Right." Perhaps she would have succeeded anyway—because she admirably personifies the American ideals of hurry, assurance and impudent disregard for conventions.

Two things are certain—Miss Tanguay's popularity and her return to vaudeville. She did six songs at the Palace, opening with "Hullo, Everybody!" The number already mentioned, "Outside of That, Eva," went with zest, while another pointed little melody was "I'm Not Going to Sing Any More."

Here the cyclonic one burst upon the audience in an abbreviated ballet costume, topped by a bewildering headress of peacock plumes. And she danced, as herself expressed it,

"Nothing that's rough,
Just the classical stuff,"

with the refrain—

"Just wait 'till Pavlowa,
Sees me put it ovah."

Tanguay Songs and Tanguay Costumes

"I Don't Care" was, of course, the encore. The songs are, after all, inconsequential. They are merely lines upon which the electricity travels. And the costumes—a different and more picturesquely startling one for each song—actually possess a sense of humor themselves.

Miss Tanguay, we have said, is the spirit of the subway rush. But she's more than that. She is Personality tearing through the line of Art for a touchdown. She is Excitement knocking a homerun in the ninth, with Hysteria on third. She is a Krupp howitzer of Restlessness hurling a 42-centimeter shell into Poise. *She is—Eva Tanguay.*

Bright and ingenious is the little farce, "Married," which Porter Emerson Brown furnished Homer B. Mason and Marguerite Keeler.

A burglar has just entered a hotel apartment when a young society girl, suffering from aphasia, wanders in. He gently taps her over the blond coiffure with a blackjack and the shock restores her memory. As she recovers consciousness, he slips into the bathroom. The girl is at a loss to account for herself, but she telephones her physician, flashes the lights down, slips into a charming pink negligee and snuggles into bed. At that moment, an intoxicated young clubman lurches into the apartment. The burglar—interrupted a second time—produces his blackjack and uses it with effect upon the dizzy visitor. The clubman quickly recovers—the shock has dispelled the effects of alcohol—and the burglar again hides.

Variety Farce with Real Humor

Then the young man and the suddenly awakened young aphasia victim face each other. He fancies he has married her since neither of them can remember anything about the past few days. Just as a telephone message dispels that illusion, the burglar tries to escape with his haul. There is a fight and the young man gets possession of the blackjack. One blow and the cracksman drops his mask.

The shock works for the third time—but not with complete effect. The burglar is really the Rev. Percival Gillingwater, a kleptomaniac. So the young people—it's love at first sight, of course—force him to marry them. In the midst of the first kiss of married life, the Rev. Gillingwater slips out—with the desk and the young husband's silk hat.

The farce—absurd but amusingly impossible—is played with humor, delicacy and decided charm by Mr. Mason and Miss Keeler. The cracksman-parson, too, is adequately done. Altogether "Married" is the best farce of the season. It will stand trimming here and there, but, on the whole, it is consistently funny.

"Dreamland" is an elemental offering—redolent of burlesque—written by Bob Matthews and presented by Mr. Matthews, Al Shayne and company. With the aid of a brief smoke in Chinatown, a gentleman with a penchant for dope and a Hebrew comedian are carried away to a mysterious land inhabited by three ladies who do near-Egyptian dances. If Paradise is anything like Mr. Matthews conceives it, we'd much rather—but, to return to the story, the two dreamers finally awaken and do a little song which runs—

"Oh, oh, that Egyptian rag,
It's just the swellest rag."

Minnie Dupree made an unfortunate selection of vehicle in Edward Childs Carpenter's "Bread Upon the Waters," produced at the Colonial. The playlet is both lurid and unreal.

In a well expressed prologue curtain speech, Miss Dupree explains the message of the sketch—judge the wicked gently. Then Miss Dupree steps from view and the plush curtains reveal the executive chambers of the Governor of Montana.

The Governor and the Pardon

A life prisoner—a woman convicted of murder—waits in the outer office while the governor completes the purchase of some cattle from a cowboy. Incidentally, it is brought out that there is a $10,000 reward for a certain cattle thief, "Yellow Jack." The cowboy is finally asked to wait in an anteroom while the governor grants an interview to the prisoner.

Her story is quickly told. The man, she says, committed suicide in her presence. She was really convicted upon her past deeds, forced upon her by a scoundrelly father, she pleads. "To free you," the governor responds in substance, "would be to send you back to the depths again."

Then the cowboy steps into the room. He has overheard all and, upon claiming to know the woman, says he will marry her. The wedding is performed by the governor, and the pardon handed to the woman. At that moment a deputy sheriff dashes into the room and commands the cowboy to throw up his hands. "You're Yellow Jack!" he says, pointing to a tell-tale tattoo mark on the cowboy's hand. The tattoo mark, by the way, is a member of the Identification Trio, along with the old medallion and the scar.

The Tell-Tale Tattoo Mark

But the woman, with Yellow Jack's revolver, neatly foils the deputy, who is overpowered. The two escape together—to "live straight" ever afterward, we take it.

Of course, the playlet is pretty poor stuff. Indeed, it is not even well constructed. Miss Dupree gives a certain element of interest to the role of the woman convict. She is—although she has many mannerisms—an actress of intelligence, artistry and artistic ideals. The rest of the cast, if we except Pierre Le May as the executive's secretary, is but mediocre.

"Bread Upon the Waters" isn't a successor to Miss Dupree's last vehicle, Sutro's admirably built sketch, "The Man in Front."

Miss Hazell Cox does "song studies" somewhat after the manner of her sister, Ray Cox. There is a pianist for the accompaniment and to bridge over the costume changes.

Hazell Cox and Her Songs

First—in crinolines and poke bonnet—Miss Cox does "Mother's Old Gown." "The Tug Boat and the Yacht," a sort of whimsical romance of the harbor craft, when a grimy little tug felt a passionate "throb in his boiler room" for a millionaire's trim little yacht—is the second and best of her numbers. The final is "Day Dreams of a School Girl," with the dream of being a singer and, of course, its subsequent vocal gymnastics.

Miss Cox has the Ray Cox smile but not the Ray Cox humor. She is rather pretty, which gilds ever her lack of subtlety or depth.

Cora's Studio, Cardiff, England.
MISS CORDELIA HAAGER,
Playing the Orpheum Time with George Austin Moore.

William Burr and Daphne Hope have an odd little setting for their song and talk. A huge red hanging light casts its rays upon two chairs and a table. The rest of the stage is in darkness. The act itself—the songs and particularly the patter—doesn't really count. But the whole thing is done in an agreeable way and with a touch of distinction. It possesses an English flavor, for Mr. Burr has a broad drawl, tucks his handkerchief into his cuffs, and—all that sort of thing, you know.

Ideal, the Diver

Ideal's diving exhibition is introduced by a long dramatic motion picture—a two-reel film cut down without regard for the story—taken at Niagara Falls and showing the diver as the rescuer of a little child.

After that introduction—which could well be dispensed with as rather boring—she demonstrates various swimming strokes and dives. The one real element of novelty in the act is Ideal's red diving attire, evidently built to advance her programme claim of being "nature's masterpiece."

IN BROOKLYN THEATERS

BROOKLYN (*Special*).—The Brooklyn telephone operators of the New York Telephone Company were guests of Mr. Massaud at the Prospect Theater on Monday and Tuesday evenings to witness "A Telephone Tangle." Joseph Howard and Mabel McCane headlined and Felix and the Barry Sisters, Conlin and Steele Trio, Harris and Manion, Harry B. Lester, Alice Teddy, Madame Adelaide Herrmann, and Sprague and McNeece completed the bill.

With Annette Kellermann as a feature at the Orpheum Theater last week, and other good acts for a holiday offering, the house did a capacity business. The bill included Brandon Hurst and company, Billy Gould and Belle Ashlyn, Clark and Verdi, Cheebert's Manchurians, Linton and Lawrence, McClellan and Carson, Bert Fitzgibbon, and Derkins's Novelty.

Frank Keenan was one of the hits of the Bushwick bill last week in Willard Mack's "Vindication." Jack Wilson and Franklyn Batie, Chretienne and Louisette, Raymond and Bain, and Bert Errol were other features of the programme. Illness prevented Emma Carus from completing the week.

MAY IRWIN IN VAUDEVILLE

CHICAGO (*Special*).—May Irwin entered vaudeville at the Majestic last week in a sketch, "She Just Wouldn't," and scored decidedly. Ethel Green was one of the stars of the bill and received an abundance of applause. Maud Muller and Ed Stanley, Clara Morton, Homer Miles and Helen Ray, and Marshall Montgomery were on the same bill.

At the Palace Music Hall Blossom Seeley dragged Rube Marquard out to share in the applause at the conclusion of her act, and "Knockout" Brown appeared as a member of the committee from the audience to assist Houdini. Bert Leslie also appeared on the same bill in his slangy offering, "Hogan in London."

A. C. WILKIE.

DEATH OF "RUBE" DICKINSON

KANSAS CITY (*Special*).—W. S. (Rube) Dickinson was fatally injured on Monday afternoon, Dec. 28, while standing in front of the Muelbach Hotel, now under construction and immediately north of the new Orpheum Theater. A 250-foot canopy collapsed. The comedian was buried beneath the wreckage and his skull fractured.

Mr. Dickinson died while being removed to the General Hospital. The comedian is survived by his wife, residing in Danville, Va. He was playing his last week in vaudeville, it is said, prior to joining the rehearsals of the new Winter Garden production, and was a feature of the opening bill of the new Orpheum Theater. Harry Cooper completed the week in the position left vacant by Mr. Dickinson's tragic death.

Blanche Colvin is breaking in a new "single" turn. According to reports, the offering is unusual.

June Keith opened in Easton, Pa., on Monday in the new playlet, "A Breath of Old Virginia," produced by Joseph Hart.

Valeska Suratt closes in vaudeville at the Alhambra during the week of Jan. 18, opening shortly after with the new Winter Garden production.

COMING HEADLINERS

Week of Jan. 11.—*Colonial*, Trixie Friganza, "To Save One Girl," Henry E. Dixey, Marie Nordstrom, Conroy and Le Maire; *Victoria*, "The Sacrifice," Maggie Cline, Marshall Montgomery; *Alhambra*, Evelyn Nesbit and Jack Clifford, Rosie Lloyd; *Royal*, Clark and Hamilton, Nellie V. Nichols, Harry Carroll; *Orpheum*, Paul Conchas, Irene and Bobbie Smith; *Bushwick*, Eva Tanguay; *Prospect*, Frank Keenan and company, Toby Claude and company.

Week of Jan. 18.—*Victoria*, McWatters and Tyson, Lillian Herlein, Jack Wilson and Franklyn Batie, Mae West; *Colonial*, "Wee Georgie" Wood; *Alhambra*, Nellie V. Nichols, Paul Conchas; *Royal*, Eva Tanguay; *Bushwick*, Evelyn Nesbit and Jack Clifford, "Pipes of Pan," Alan Brooks and company, Harry Carroll; *Orpheum*, "To Save One Girl," Leonard and Russell; *Prospect*, Conroy and Le Maire, Lipinski's Dogs.

MME. SCHUMANN-HEINK FOR PALACE; HELEN WARE IN NEW SKETCH

Adele Blood to Be Seen in Playlet—"Garden of Paradise" Scenes for Vaudeville

BY WALTER J. KINGSLEY

HELEN WARE will present a new sketch at the Palace Theater during the week of Jan. 18. Miss Ware has given up her latest play, "The Revolt," in which she toured the early part of the season. There was hopes that it might be given a New York opening but, inasmuch as the House of Bondage episode around which the action centers represents a style of drama now out of date along Broadway, the Locke piece was definitely abandoned. Miss Ware will be heartily welcomed to Keith vaudeville. She has a remarkable following, and is in many ways a remarkable artiste.

The midnight shows at the Keith theaters proved tremendous successes. At the Palace the announcement of the special minstrel show attracted several thousand more people than there was room for and the reserves had to be called out to keep the crowd moving on to less fortunate houses, of which there were several. The minstrel show has had but one rehearsal, nevertheless, it was a laughing riot. Eva Tanguay, Harry Carroll, Little Billy, Homer Mason, Adler and Arline, Shayne and Matthews, and the other artists pulled their favorite gags, sang their favorite songs, indulged in much horse-play and marched up and down the aisles, with the audience blowing horns. Comedians out front joined in, and altogether it was the best fun of New Year's.

Eva Tanguay broke her New York record for big business last week when she sold out at every performance at the Palace Theater.

Those vaudeville artists who are so eager to go into revues should remember that revues come and go, but vaudeville goes on forever—and, moreover, has a long memory.

Clark and Verdi put in a busy New Year's. They played three shows at the Orpheum, two at Hammerstein's, and one club engagement. This made six performances and, as they do an act that keeps them at high tension every moment they are on the stage, it may be taken for granted that they were tired.

Carl Jorn is this week's idol at the Palace. He is the first of the great metropolitan stars to appear in the two-a-day, but he is not to be the last. The Palace will never rest until Caruso, Geraldine Farrar, Emma Destinn, and other song birds of grand opera have followed Jorn. Of the older stars, Schumann-Heink will be the first to take to vaudeville. She will open at the Palace in the near future. Of the concert stars several of the greatest have signed contracts for vaudeville. Within two years Kubelik, Kreisler, and others of their rank will play the Palace Theater.

Seymour Hicks and Ellaline Terriss are negotiating for a Spring tour of the big vaudeville theaters in the Keith Circuit.

Several of the marvelous scenes in the ill-fated "Garden of Paradise" may be seen in vaudeville. The wonderful sets designed by Urban would fit into a vaudeville routine if shown separately, and negotiations are under way to secure the magnificent production, which established a new standard for Broadway producers.

Several New York critics are coming back to the good old custom of telling the truth about the stage as they see it, and they are getting the attention of the public. A producer who went back over the criticisms of the past ten years and then checked up the fate of the plays criticised found that surprisingly little injustice had been done. In fact, the capable critics were right in nearly every case. A piece of theatrical property that cannot stand honest reviewing is not a production that the public will want.

The four Belgian girls who fled from Antwerp to this country are doing well at the Alhambra this week in a musical act. They are billed as the "Four Antwerp Girls." Three of the girls are sisters, who had local fame in Antwerp as musicians. They appeared in concerts and went on tour. The fourth girl is a cousin who is equally gifted. Bookings are pouring in for these plucky Belgian girls, and they will have a long route.

Adele Blood is to appear at the Palace shortly in a new sketch. She will be heavily featured.

Mosell, Chicago

HAL FORDE.
Leaving Vaudeville for the New Winter Garden Production.

Ruth St. Clair. The playlet will come into a New York theater shortly under Alf T. Wilton's direction.

Helen Trix returned to Hammerstein's last week and was well received, introducing a novelty ending to her act.

Tapeo Kajiyama has written a book called "Kajiyama's Poolosophy," which he will publish shortly.

Their bookings adjusted, Bickel and Watson decided to remain in vaudeville and are at the Palace this week.

Lucy Weston and Frank Carter, both members of the Winter Garden cast, and likely to soon appear in vaudeville, have been married.

Sophie Tucker has, it is reported, closed on the Loew time.

Carl Jorn, the German tenor formerly of the Metropolitan Grand Opera, made his debut in vaudeville at the Palace Theater on Monday.

Next week the Orpheum will celebrate its fifteenth anniversary with a special bill, featuring Trixie Friganza.

Illness forced Emma Carus to leave the Bushwick bill last week, the Seven Brooks supplying.

Stanley Wood has secured the rights to Laura Bradstreet's sketch, "The Wrong Mr. Templeton," which is now in rehearsal and will be seen shortly.

Zoroh II., recently at the Victoria, appeared at the Eighty-first Street Theater the first half of last week. Alf T. Wilton is arranging a tour.

Eva Tanguay will be seen at the Brooklyn Bushwick next week. This week she is headlining the Alhambra bill.

Catherine Calvert has returned to the stage in "To Save One Girl," the sketch by Paul Armstrong, her husband. Miss Calvert created the role at its original New York production. This week the playlet is being offered at the Bushwick, with the Colonial to follow next week. Gus Edwards's song revue will also be on the Colonial programme next week, as well as Marie Nordstrom in her new "single" offering.

Eva Tanguay, at the Palace last week, says she does care. "My reputation was built largely on the 'Don't Care' song, and the melody has been my tyrant," she says. "I want every one to know how that song came to be associated so inseparably with me. Some seasons ago I appeared in musical comedy and played the role of a happy, go lucky girl, who sang a song with the refrain: 'I don't care.' It was the girl in the play and not Eva Tanguay who was supposed to sing it.

"When I went into vaudeville shortly afterward, I naturally looked about for the material in which I had scored the biggest hits of my musical comedy career, and the 'I Don't Care' song suggested itself to me as the best climax for my act. Accordingly, I adopted that song and made an instantaneous hit, but I was no longer playing the role of the musical comedy girl and audiences had forgotten her.

"'That's little Eva,' they said every time I sang it. People now do not realize that I am playing a part on the stage. They think that the real Eva and what Eva is singing about herself. I could just cry for vexation over it all."

ROI COOPER MEGRUE WRITES SKETCH; BERT CLARK LEAVES VARIETIES

William Abingdon Returning in Playlet—Lillian Lorraine to Play a Few Weeks in Two-a-Day

Jack Devereaux and Eva Condon open in vaudeville at the Royal Theater on Monday in a new playlet, "The Same Old Thing," written by Roi Cooper Megrue, author of "Under Cover," and co-author of "It Pays to Advertise."

The team of Bert Clark and Mabel Hamilton is splitting. Mr. Clark is leaving vaudeville to start rehearsals with the new Winter Garden production. Miss Hamilton will continue in the varieties, offering a "single" turn.

William Abingdon is returning to vaudeville. Mr. Abingdon has just closed with "The Yellow Ticket" and will open shortly under M. S. Bentham's direction in the playlet, "Honor Is Satisfied," in which he was briefly seen in vaudeville some time ago.

Lillian Lorraine will be seen briefly in vaudeville in the Middle West. Miss Lorraine is to appear in a feature motion picture to be made in California, and M. S. Bentham has arranged for her to play a few weeks while en route to the Pacific Coast.

Joseph Hart has a new playlet by Tom Barry, "The Girl Across the Way," for early production. Arthur Aylesworth will probably be featured in the offering and Mabel Frenyear may also be a featured player in the sketch. Mr. Hart also intends shortly to produce a musical skit, "Up a Tree," written by Hamish McLaurin. Wilfred Seagrum and Mildred Barrett will be in the cast.

Sam Mann is now appearing under Alf T. Wilton's direction in a new comedy sketch, "Lots and Lots of It," by D. Darby Aaronson. The sketch is breaking in out of town.

M. S. Bentham has completed arrangements to have Ray Cox, now appearing in "Twin Beds," play at the Danse de Follies on the New Amsterdam Roof with the Flo Ziegfeld revue, "The Midnight Frolic." Miss Cox has the distinction of being the only actress in New York playing two engagements simultaneously.

Dave Lewis is producing a new comedy sketch, "Something New," with an English woman of title, Lady Grovernor, in the featured role. The playlet, by the way, is the work of Lady Grovernor herself. The offering will probably open out of town on Monday.

M. S. Bentham is offering a Chinese magician new to New York vaudeville, Long Tack Sam, at the Victoria this week. It is the first appearance of the offering in Greater New York.

A letter to THE MIRROR from Mabel Russell says in part: "Will you please make note that this is the last season of Eddie Leonard, the minstrel, and Mabel Russell together in vaudeville." Leonard and Miss Russell were originally booked for the present week at the Palace, but Ryan and Lee were substituted.

Sidney Drew is returning to vaudeville.

Blanche Walsh opened her vaudeville tour at the Garrick in Wilmington, Del., last week, under Alf T. Wilton's direction. Miss Walsh is this week offering her tabloid version of "The Woman in the Case" at the Colonial.

William Norris opened at Atlantic City last week in a new playlet, "The Lavender Lady." There is a cast of four, including

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Annie: Orph., Tampa; Colonial, Norfolk, 16-20; Lyric, Richmond, 21-23.
"ACT Beautiful": Orph., Duluth; Maj., Chgo.
ADELAIDE and Hughes: Columbia, Grand Rapids; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
ADLER and Arline: Colonial, N.Y.C.; Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Bijou, Savannah, 18-20; Victoria, Charleston, 21-23.
AHEARN, Charles, Troupe: Orph., Minneapolis; Orph., Sioux City, 16-18.
ALEXANDER and MacFarlane: Orph., St. Paul, 10-16.
ALEXANDER and Scott: Orph., Duluth; Orph., Milwaukee, 16-18.
ALEXANDER Brothers: Orph., Sacramento, 11, 12; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16.
ALEXANDER Kids: Hudson, Union Hill, N. J.
ALFREDS, Two: Orph., Birmingham, 11-13; Victoria, Charleston, 18-20; Bijou, Savannah, 21-23.
ALICE'S Lady Pets: Orph., B'klyn, 11-13.
ALLEN, Minnie: Orph., Los Angeles, 3-16.
ALPINE Troupe: Shea's, Toronto; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
ARBANELL, Lina: Orph., Denver, 10-16.
AMERICAN Dancers, Six: Orph., St. Paul; Orph., Duluth, 10-16.
ANTHONY and Mack: Temple, Detroit; Temple, Rochester, 11-16.
ANTWERP Girls, Four: Alhambra, N.Y.C.
ARCO Brothers: Orph., Montreal; Dominion, Ottawa, 11-16.
ARDATH, Fred J., Co.: Victoria, N.Y.C.; Orph., B'klyn, 11-16.
ARNAUT Brothers: Prospect, B'klyn; Palace, Springfield, 11-13; Poli's, New Haven, 14-16.
ASAHI Troupe: Orph., Los Angeles, 3-16.
ASHLEY and Canfield: Orph., Omaha, 10-16.
AUSTRALIAN Woodchoppers: Colonial, Erie, Pa.; Grand, Syracuse, 11-13.
AUBREY and Rich: Shea's, Buffalo, 14-16; Shea's, Toronto, 18-23.
AVON Comedy Four: Orph., 'Frisco, 3-16.
BAGONGHI Riding Act: Maryland, Balto.; Victoria, N.Y.C., 11-16.
BAKER, Belle: Orph., Kansas City; Columbia, St. Louis, 10-16.
BALL and Lambert: Royal, N.Y.C.
BALL, Foster and West: Alhambra, N.Y.C., 11-16.
BALL, Rae Eleanor: Orph., Seattle, 10-16.
BANKOFF and Girlie: Maj., Chgo., 10-16.
BAPTISTE and Franconi: Keith's, Louisville; Grand, Pittsburgh, 11-16.
BARABAN and Grohs: Maj., Milwaukee.
BARNES, Stuart: Temple, Detroit; Temple, Rochester, 11-16.
BARRAT, Arthur, Co.: Orph., Harrisburg.
BARRY and Wolford: Orph., Los Angeles, 3-16.
BARRY, Mr. and Mrs. J.: Orph., 'Frisco, 10-16.
BARTO and Clark: Colonial, N.Y.C.
BARTON, Sam: Royal, N.Y.C.
BAYES, Nora: Keith's, Indianapolis.
BAYLIS, Ralph: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
BEAUMONT and Arnold: Forsythe, Atlanta, 11-16.
"BEAUTIES, The": Columbia, St. Louis; Orph., Memphis, 10-16.
BELL Family: Orph., 'Frisco, 3-16.
BENDIX Players: Orph., Lincoln; Orph., Kansas City, 10-16.
BENTON, Fremont, Co.: Orph., Salt Lake City; Orph., Denver, 10-16.
BERESFORD, Harry, Co.: Keith's, Cinti.; Keith's, Toledo, 11-16; Grand, Syracuse, 18-23.
BERGEN, Alfred: Victory, Stockton, 8, 9; Yosemite, San Jose, 7, 8; Orph., Los Angeles, 10-16.
BERGERE, Valerie, Co.: Orph., Omaha, 10-16.
BERKERT, Bert: Orph., Lincoln.
BERTHS: Orph., Sioux City; Orph., St. Paul, 10-16.
BICKEL and Watson: Palace, N.Y.C.; Maryland, Balto., 11-16; Shea's, Buffalo, 18-23.
BIG City Four: Orph., South Bend, 8-9; Bijou, Battle Creek, Mich., 10-13; Maj., Kalamazoo, 14-16; Jeffers, Saginaw, 17-20; Bijou, Bay City, 21-23; Bijou, Lansing, 24-27; Bijou, Flint, 28-30.
BILLY, Little: Prospect, B'klyn.
BINNS and Burt: Keith's, Toledo; Keith's, Columbus, 11-16.
BLAIR, Eugenie, and Albert Phillips: Keith's, Columbus, 7-9; Keith's, Ohio, 10, 11.
BLONDYS, Three: Keith's, Columbus; Grand, Syracuse, 11-16; Hipp., Cleveland, 18-23.
BOGANNY Troupe: Keith's, Wash.; Royal, N.Y.C., 11-16; Colonial, N.Y.C., 18-23.
BOLAND and Hole: Orph., Memphis; Orph., New Orleans, 10-16; Columbia, Grand Rapids, 18-23.
BOWERS, Fred V., Co.: Orph., 'Frisco, 10-16.
BOWERS, Walter and Crooker: Columbia, St. Louis; Orph., Memphis, 10-16.
BRADA, Trio: Keith's, Prov., 11-16.
BREENE, Harry: Keith's, Phila.
BRENNER and Wheeler: Orph., St. Paul, 10-16.
BRICE, Fannie: Orph., B'klyn; Grand, Pittsburgh, 11-16; Maryland, Balto., 18-23.
"BRIDE Shop": Hipp., Cleveland; Grand, Pittsburgh, 11-16; Keith's, Cinti., 18-23.
BROOKS, Alan, Co.: Keith's, Prov.; Keith's, Boston, 10-16; Bushwick, B'klyn, 18-23.
BROOKS and Bowen: Orph., Harrisburg; Victoria, N.Y.C., 11-16.
BROWN and Rochelle: Orph., Oakland.
BROWN, George N., Co.: Shea's, Toronto.
BRUCE, Duffet, Co.: Hipp., Cleveland.
BRUCH, Fritz and Lucy: Hipp., Cleveland, 11-16.
BRUNNELL Sisters, Co.: Keith's, Columbus, 18-23.
BURKE, Charles and Mae: Maj., Chgo., 10-16.
BURNHAM and Irwin: Orph., Denver; Orph., Lincoln, 10-16.
BURNS, Kilmer and Grady: Keith's, Phila., 11-16.
BURT and Rose: Orph., B'klyn; Keith's, Wash., 11-16; Royal, N.Y.C., 18-23.
BURT, Harriet: Temple, Rochester.
BUSH, Frank: Victoria, N.Y.C.
CAHIN and Templeton: Orph., Jacksonville.
CALVERT, Katherine, Co.: Bushwick, B'klyn; Colonial, N.Y.C., 11-16; Orph., B'klyn, 18-23.
CAMERON Sisters: Palace, N.Y.C.; Bushwick, B'klyn, 11-16.
CAMPBELL, Misses: Keith's, Prov.
CANTINGS, The: Keith's, Cinti.; Keith's, Phila., 11-16.
CANTWELL and Walter: Orph., 'Frisco; Orph., Oakland, 10-16.
CARDO and Noll: Hudson, Union Hill, N. J.; Poli's, Hartford, 11-16.
CARILLO, Leo: Keith's, Columbus.
CARLETONS, Two: Maj., Milwaukee.
CARMEN, Sara, Trio: Temple, Detroit; Temple, Rochester, 11-16.
CARROLL, Harry: Orph., B'klyn; Royal, N.Y.C., 11-16; Bushwick, B'klyn, 18-23.
CARTER, Mrs. Leslie: Orph., B'klyn; Alhambra, N.Y.C., 18-23.
CARTMELL and Harris: Orph., Los Angeles.
CARUS, Emma and Randall: Maryland, Balto.; Keith's, Boston, 11-16; Keith's, Phila., 18-23.
CASH, Charles: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
CAUPOLICAN, Chief: Orph., Omaha.
CERVO: Orph., Sioux City; Orph., Des Moines, 10-16.
CHAIN and Templeton: Orph., Tampa, Fla., 11-16.
CHANDLER, Anna: Orph., Portland.
CHARLES, Prince, Co.: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
CHEERBERT'S Manchurians: Keith's, Phila., 11-16.
CHING Ling Foo: Orph., Memphis; Orph., New Orleans, 10-16.
CHINKO: Orph., 'Frisco; Orph., Oakland, 10-16.
CHIP and Marble: Colonial, N.Y.C.; Orph., B'klyn, 18-23.
CHUNG Hwa Four: Keith's, Toledo; Hipp., Cleveland, 11-16.
CLARK, Bert, and Mabel Hamilton: Keith's, Wash.; Royal, N.Y.C., 11-16.
CLARK and Verdi: Alhambra, N.Y.C.; Victoria, N.Y.C., 11-16; Royal, N.Y.C., 18-23.
CLAUDE, Toby, Co.: Maryland, Balto.; Prospect, B'klyn, 11-16; Keith's, Boston, 18-23.
CLAUDIUS and Scarlet: Orph., Harrisburg; Victoria, N.Y.C., 11-16.
CLAYTON, Bessie, Co.: Keith's, Boston; Maryland, Balto., 11-16; Grand, Pittsburgh, 18-23.
CLIFF, Laddie: Bushwick, B'klyn; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
CLINE, Maggie: Victoria, N.Y.C., 11-16.
CLINTONS, Novelty: Keith's, Prov.
COAKLEY, Hanvey and Dunleavy: Keith's, Prov.; Alhambra, N.Y.C., 11-16.
COGHLAN, Gertrude, Co.: Orph., Omaha; Orph., Des Moines, 10-16.
COLE and Denahy: Palace, Chgo.
COLLINS, Lottie: Grand, Syracuse; Keith's, Toledo, 11-16.
COLLINS, Milt: Orph., St. Paul, 10-16.
"COLONIAL Days": Orph., Birmingham; Forsythe, Atlanta, 11-16.
COMFORT and King: Orph., Birmingham; Forsythe, Atlanta, 11-16; Keith's, Phila., 18-23.
CONCHAS, Paul: Orph., B'klyn, 11-16; Alhambra, N.Y.C., 18-23.
CONNELLI, Racing, Co.: Alhambra, N.Y.C.; London, Can., 11-16.
CONNELLY, Jane, Co.: Keith's, Louisville; Keith's, Cinti., 11-16.
CONNELLY and Weirich: Keith's, Boston, 11-16; Grand, Syracuse, 18-23.
CONROY and Lemaire: Keith's, Boston; Colonial, N.Y.C., 11-16.
CONROY and Medals: Prospect, B'klyn; Orph., B'klyn, 11-16; Columbia, Grand Rapids, 18-23.
COATES, Keane and Johnson: Poli's, Hartford, 11-16.
COOK, Joe: Prospect, B'klyn.
COOPER, Harry: Orph., Montreal; Hipp., Cleveland, 18-23.
COOPER, Joe and Lew: Orph., St. Paul; Orph., Duluth, 10-16.
CORADINI'S Animals: Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9.
CORBETT, Sheppard and Donovan: Orph., Salt Lake City; Orph., Denver, 10-16.
CORELLI and Gillette: Keith's, Phila.; Keith's, Boston, 11-16.
CORSGROVE and Burns: Bushwick, B'klyn.
COURTNEY Sisters: Victoria, N.Y.C.
COWBOY Minstrels: Prospect, B'klyn; Orph., Harrisburg, 11-16; Hipp., Cleveland, 18-23.
CRANE, Mr. and Mrs. Douglas: Orph., St. Paul, 10-16.
CRESSY and Dayne: Orph., Minneapolis; Orph., Minneapolis, 10-16; Orph., Winnipeg, Can., 17-23.
CROMWELLS, The: Colonial, Erie, 11-16.
CRONIN, Morris: Orph., Sioux City; Orph., Omaha, 10-16.
CROSSMAN and Stewart: Orph., B'klyn, 11-16.
CROSS, Wellington, and Lois Josephine: Orph., 'Frisco, 2-23.
CUMMINGS and Gladyings: Temple, Detroit, 18-23.
CUNNINGHAM and Marion: Maj., Houston, Tex., Maj., San Antonio, 10-16; Princess, Hot Springs, Ark., 24-26.
DANUBES, Four: Orph., Portland.
DAVIS Family: Keith's, Louisville, 11-16.
DAVIS, Reine, Co.: Maryland, Balto., 18-23.
DE COE, Harry: Columbia, St. Louis, 10-16.
DEELEY, Ben, Co.: Orph., Denver; Orph., Lincoln, 10-16.
DE HAVEN and Nice: Orph., Oakland, 3-16.
DE HAVEN, Mr. and Mrs.: Bushwick, B'klyn; Keith's, Phila., 11-16; Keith's, Toledo, 18-23.
DE LA ROSE: Bijou, Savannah, 4-6; Victoria, Charleston, 7-9; Orph., Jacksonville, 11-16.
DE LASSIO Brothers: Forsythe, Atlanta, 11-16.
DE MAR, Grace: Prospect, B'klyn.
DEMAREST, Carl: Royal, N.Y.C., 11-16.
DE SERRIS, Henrietta: Keith's, Prov., 11-16.
DIAMOND and Brennan: Orph., New Orleans.
DINEHART, Allan, Co.: Palace, Chgo.; Columbia, St. Louis, 10-16.
DIVINOFF, Ida: Orph., Minneapolis; Orph., Memphis, 10-16.
DIXEY, Henry E.: Colonial, N.Y.C., 11-16.
DOCKSTADER, Lew: Royal, N.Y.C.; Poli's, Scranton, 11-16; Columbia, Grand Rapids, 18-23.
DOLAN and Lenharr: Grand, Pittsburgh, 11-16.
DOOLEY, Jed and Ethel: Victoria, Charleston, 4-6; Bijou, Savannah, 7-9; Orph., Birmingham, 11-16.
DOOLEY, Ray, Trio: Keith's, Boston, 18-23.
DOOLEY and Rugel: Keith's, Indianapolis; Keith's, Louisville, 11-16; Grand, Pittsburgh, 18-23.
DOOLEY and Sayles: Palace, Chgo.
DORER, Mme.: Orph., B'klyn.
DORS, Maria: Keith's, Toledo; Hipp., Cleveland, 11-16; Keith's, Columbus, 18-23.
DOYLE and Dixon: Alhambra, N.Y.C.; Keith's, Boston, 18-23.
DREYER, Laura and Billy: Poli's, Bridgeport, 11-16.
"DRUMMER of the 79th": Keith's, Louisville, 11-16.
DUFFETT, Bruce, Co.: Keith's, Columbus, 11-16.
DUNBAR'S, Ralph, Bell Ringers: Colonial, N.Y.C.
DUNEDIN Duo: Keith's, Cinti.; Keith's, Louisville, 11-16.
DUPREE and Dupree: Prospect, B'klyn; Orph., Montreal, 11-16.
DUPREE, Minnie: Orph., B'klyn.

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DYER, Hubert, Co.: Orph., Denver; Orph., Lincoln, 10-16.

EADIE and Ramsden: Orph., Winnipeg, 10-16.

"EDGE of the World": Orph., St. Paul, 10-16.

EDWARDS, Gus, Co.: Temple, Rochester; Keith's, Phila., 18-20.

ELS and French: Orph., Portland.

ELINORE and Williams: Orph., Seattle; Orph., Portland, 10-16.

ELLIOTT 5, The: Palace, Springfield, 11-13; Poli's, New Haven, 14-16.

ELOPING: Hudson, Union Hill, N. J., 11-16; Victoria, N.Y.C., 18-20.

EL RAY Sisters: Orph., Salt Lake City, 10-16.

ENGLISH, Dainty: Victory, Stockton, 8, 9; Yosemite, San Jose, 10, 11.

ERNIE and Ernie: Orph., Duluth; Orph., Minneapolis, 10-16.

ERROL, Bert: Royal, N.Y.C.; Orph., B'klyn, 11-16.

EUGENE Trio: Orph., Kansas City.

EVANS, Mr. and Mrs. C. B.: Hudson, Union Hill, N. J., 11-16.

EVERYBODY: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.

EXPOSITION Four: Victoria, Charleston, 4-6; Bijou, Savannah, 7-9; Orph., Jacksonville, 11-16.

FARBER Girls: Temple, Detroit, 18-20.

FARRELL, Taylor: Keith's, Louisville, 11-16.

FELIX and Barry Girls: Poli's, Scranton; Orph., Altoona, 14-15; Orph., Johnstown, 16-16.

FENTON, Marie: Columbia, St. Louis; Orph., Memphis, 10-16.

FIELDS and Lewis: Keith's, Cincin., 11-16.

FIELDS, W. C.: Temple, Rochester; Keith's, Columbus 11-16.

FISHER and Green: Shea's, Toronto; Prospect, B'klyn, 11-16; Royal, N.Y.C., 18-20.

FITZGIBBON, Bert: Shea's, Buffalo.

FITZPATRICK, Bert: Shea's, Toronto, 11-16.

"FIXING the Furnace": Prospect, B'klyn; Victoria, N.Y.C., 11-16; Maryland, Balto., 18-20.

FLANAGAN and Edwards: Royal, N.Y.C.; Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16.

FOGARTY, Frank: Hipp., Cleveland; Keith's, Indianapolis, 11-16; Grand, Pittsburgh, 18-20.

FORD and Truly: Maryland, Balto., 11-16.

FORD, Max and Mabel: Keith's, Columbus; Grand, Pittsburgh, 11-16.

FOSTER, Ed. and Minnie: Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16.

FOX and Burkhart: Poli's, Hartford.

FOY, Eddie, Co.: Keith's, Cinti.; Hipp., Cleveland, 11-16.

FRANCIS, Adeline: Grand, Syracuse, 11-16.

FRANKLYN, Irene, and Burt Green: Maj., Chgo., 10-16.

FRED and Albert: Hudson, Union Hill, N. J., 11-16.

FRIDKOWSKI Troupe: Prospect, B'klyn; Royal, N.Y.C., 11-16; Orph., B'klyn, 18-20.

FRIGANZA, Trixie: Shea's, Toronto; Colonial, N.Y.C., 11-16; Orph., B'klyn, 18-20.

GALLAGHER and Carlin: Maj., Milwaukee; Palace, Chgo., 10-16; Grand, Pittsburgh, 18-20.

GALLOWAY, Louise, Co.: Maryland, Balto.; Orph., Harrisburg, 11-16.

"GARDEN of Passion": Victoria, N.Y.C.

GARDINER Trio: Shea's, Toronto.

GASCOIGNE, Cleo: Orph., Omaha; Orph., Des Moines, 10-16.

GAUDSMITHS, The: Victoria, N.Y.C.; Orph., Harrisburg, 11-16.

GAYLOR and Wiltsie: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.

GEIGER, John: Orph., Denver; Orph., Lincoln, 10-16.

GEORGE, Edwin: Hipp., Cleveland; Columbia, Grand Rapids, 11-16.

GILPOIL, Harry: Orph., Denver, 10-16.

GILLETTE and Monroe: Orph., Harrisburg, 11-16.

GILLETTE, Lucy: Maryland, Balto.; Grand, Pittsburgh, 11-16; Hipp., Cleveland, 18-20.

GILLINGWATER, Claude, Co.: Orph., Sioux City; Orph., St. Paul, 10-16.

GLASER, Vaughn, Co.: Keith's, Toledo, 11-16.

GLEASON and Houlihan: Forsythe, Atlanta, 11-16.

GOLDEN, Claude: Orph., Sioux City; Orph., Des Moines, 10-16.

GORDON, John R., Co.: Bushwick, B'klyn; Keith's, Prov., 11-16; Keith's, Boston, 18-20.

GORDON, Kitty, Co.: Keith's, Phila.; Orph., Montreal, 11-16; Hipp., Cleveland, 18-20.

GORDON and Rica: Forsythe, Atlanta; Bijou, Savannah, 11-13; Victoria, Charleston, 14-16.

GOULD and Ashlyn: Colonial, N.Y.C.

GRANDINES, Spanish: Palace, Springfield, 11-13; Poli's, New Haven, 14-16.

GRAY, Tommy: Alhambra, N. Y.C.

GRAZERS, The: Orph., Des Moines; Palace, Chgo., 10-16.

"GREEN Beetle, The": Keith's, Columbus; Orph., Milwaukee, 10-16.

GROVER and Richards: Orph., Salt Lake City, 10-16.

HARRE, Eleanor, Co.: Orph., Portland.

HAL and Francis: Victory, Stockton, 8, 9; Yosemite, San Jose, 7, 8; Orph., Oakland, 10-16.

HALL, Billy "Speed": Orph., New Orleans.

HALL, Pauline: Hudson, Union Hill, N. J., 11-16.

HALPERIN, Nan: Royal, N. Y.C.; Shea's, Buffalo, 18-20.

HAMID, Abou, Arabs: Orph., Tampa.

HANLON Brothers: Keith's, Phila., 11-16.

HARDEEN: Palace, Springfield, Mass.

HARRIS and Manyon: Poli's, Scranton.

HART, Marie and Billy: Orph., Memphis; Orph., New Orleans, 10-16.

HAVEMAN'S Novelty: Keith's, Phila.; Keith's, Wash., 18-20.

HAVILAND and Thornton: Orph., Winnipeg.

HAVILAND'S, The: Poli's, Hartford.

HAWKINS, Lew: Orph., Portland, Ore.

HAWLEY, H. F., Co.: Prospect, B'klyn.

HAWTHORNE and Inglis: Shea's, Toronto; Temple, Detroit, 11-16; Temple, Rochester, 18-20.

HAYES, Brent: Orph., Winnipeg, 10-16.

HAZARD, Grace: Bushwick, B'klyn, 18-20.

HELEN, Baby: Dominion, Ottawa, Can.

HENNINGS, J. and W.: Maryland, Balto.; Victoria, N.Y.C., 11-16; Keith's, Phila., 18-20.

HENRY'S, Flying Orph., Birmingham; Victoria, Charleston, 11-13; Bijou, Savannah, 14-16.

HERLEIN, Lillian: Keith's, Phila., 11-16; Victoria, N.Y.C., 18-20.

HERMANN, Adelaide: Royal, N.Y.C., 18-20.

HINES and Fox: Orph., Duluth; Orph., Winnipeg, 10-16.

HOBT and Lee: Royal, N.Y.C.; Orph., B'klyn, 11-16; Alhambra, N.Y.C., 18-20.

HOFFMAN, Gertrude, Co.: Orph., Kansas City, 10-16.

HOLT, Alf: Grand, Pittsburgh; Keith's, Louisville, 11-16; Keith's, Cleveland, 18-20.

HOPKINS Sisters: Maryland, Balto.; Keith's, Wash., 11-16; Bushwick, B'klyn, 18-20.

HORLICK Troupe: Orph., Winnipeg.

HOUDINI, Harry: Keith's, Toledo; Columbia, Grand Rapids, 11-16; Temple, Detroit, 18-20.

HOWARD and Syman: Orph., Tampa.

HOWARD, Charles, Co.: Orph., Salt Lake City, 10-16.

HOWARD, Eddie: Forsythe, Atlanta; Orph., Jacksonville, 11-16.

HOWARD, Great: Temple, Detroit, 18-20.

HOWARD, Joseph, and Mabie McCane.

HUGHES, Mrs. Gene, Co.: Colonial, Erie; Temple, Detroit, 11-16; Temple, Rochester, 18-20.

HUNTING and Francis: Orph., Denver; Orph., Lincoln, 10-16.

HUSSARS, Nine White: Orph., Oakland, 4-16.

HUSSEY, James, and Jack Boyle: Orph., Kansas City; Orph., Sioux City, 10-16.

HYAMS and McIntyre: Orph., New Orleans.

HYMACK: Forsythe, Atlanta, 11-16.

ICELANDIC Troupe: Keith's, Prov., 18-20.

IMHOFF, Conn and Corinne: Victory, Stockton, 8, 9; Yosemite, San Jose, 7, 8; Orph., Los Angeles, 10-16.

INGE, Clara: Orph., Los Angeles.

INNESS and Ryan: Orph., Jacksonville; Orph., Tampa, 11-16.

IOLEEN Sisters: Temple, Rochester.

IRWIN, Flo, Co.: Keith's, Phila.; Keith's, Wash., 11-16.

IRWIN, May, Co.: Maj., Milwaukee.

ISMED: Maj., Milwaukee.

JACKSON, Joe: Grand, Pittsburgh.

JACOBS'S Dogs: Orph., Tampa; Orph., Birmingham, 11-16.

JARROW: Alhambra, N.Y.C.

JEFFERSON, Joseph, Co.: Orph., Kansas City.

JENNINGS and Smith: Keith's, Boston, 11-16.

JEWEL Comedy Four: Victoria, Charleston, 11-13; Bijou, Savannah, 14-16.

JOHNS, Three: Maj., Chgo.; Orph., Milwaukee, 10-16.

JOHNSON, Johnny, Co.: Orph., Los Angeles, 8-16.

JOMELLI, Mme. Jeanne: Orph., Seattle; Orph., Portland, 10-16.

JORN, Carl: Palace, N.Y.C.

JULIET: Keith's, Prov.; Dominion, Ottawa, 11-16.

KALMER and Brown: Orph., Omaha; Orph., Minneapolis, 10-16.

KAUFMAN Brothers: Poli's, Bridgeport, 11-16.

KAUFMAN, Minnie: Orph., Frisco; Orph., Oakland, 10-16.

KEENAN, Frank, Co.: Royal, N.Y.C.; Prospect, B'klyn, 11-16.

KELLER, Bill and Maude: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.

KELLY, Robert, Co.: Shea's, Buffalo; Shea's, Toronto, 11-16.

KELLY, Walter, Co.: Maryland, Balto.; Shea's, Buffalo, 11-13; Shea's, Toronto, 18-20.

KELSO, Mr. and Mrs. James: Hudson, Union Hill, N. J., 11-16.

KENNEDY, Jack, Co.: Temple, Rochester; Maj., Chgo., 10-16.

KENO and Mayne: Maj., Chgo.

KENT, Annie: Bushwick, B'klyn.

KERVILLE Family: Palace, Chgo.; Columbia, St. Louis, 10-16.

KIMBERLY and Mohr: Orph., Montreal; Dominion, Ottawa, 11-16; Temple, Detroit, 18-20.

KINGSTON and Ebner: Orph., Des Moines; Orph., Omaha, 10-16.

KIRK and Fogarty: Forsythe, Atlanta; Orph., Birmingham, 11-16; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.

KIRK, Hazel, Trio: Royal, N.Y.C.; Shea's, Buffalo, 18-20.

KOLB and Harland: Orph., Frisco; Orph., Sacramento, 12-14; Victory, Stockton, 15-16.

KRAMER and Norton: Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9; Orph., Birmingham, 11-16; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.

KRAMER and Pattison: Orph., Lincoln; Orph., Omaha, 10-16.

KRAMERS, The: Keith's, Indianapolis, 11-16; Grand, Pittsburgh, 18-20.

KRELLES, The: Palace, Springfield, Mass.

KREMKA Brothers: Hipp., Cleveland; Columbia, Grand Rapids, 11-16; Keith's, Toledo, 18-20.

KREMOLINA and Darras Brothers: Orph., Minneapolis, 10-16.

KRONOLD, Hans: Orph., St. Paul; Palace, Chgo., 10-16.

KYRLE and MacCurdy, Co.: Shubert's, Utica, N. Y., 11-13; Temple, Syracuse, 14-16.

LA CRANDALL: Orph., Jacksonville; Orph., Tampa, 11-16.

LA FRANCE and Bruce: Orph., Oakland; Orph., Sacramento, 11, 12; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16.

LA GRACIOSA: Maryland, Balto., 11-16.

LAMBERT and Ball: Royal, N. Y.C.

LAMBERTI: Orph., Omaha; Orph., Minneapolis, 10-16.

LA MILO: Orph., B'klyn; Keith's, Wash., 11-16.

LA MONT and His Cowboys: Colonial, N.Y.C.

LANCTON, Lucier, Co.: Royal, N.Y.C.

LANE and O'Donnell: Orph., Montreal, Can., 11-16; Dominion, Ottawa, 18-20.

LANG, Bill and Mae: Poli's, Bridgeport, 18-20.

LANGDONS, The: Grand, Syracuse; Hipp., Cleveland, 11-16; Keith's, Toledo, 18-20.

LA ROCCA, Roxy: Shea's, Toronto; Temple, Detroit, 11-16; Temple, Rochester, 18-20.

LA RUE, Grace: Orph., Memphis; Orph., New Orleans, 10-16.

"LAWN Party": Keith's, Boston; Bridgeport, 11-16.

LAWRENCE and Bursfel: Orph., Winnipeg.

LAWRENCE and Edwards: Maryland, Balto.

LE HORN and Dupree: Dominion, Ottawa.

LEIGHTONS, Three: Dominion, Ottawa; Hipp., Cleveland, 18-20.

LEONARD and Russell: Palace, N.Y.C.; Keith's, Wash., 11-16; Keith's, Indianapolis, 18-20.

LEVY, Bert: Prospect, B'klyn, 11-16; Bushwick, B'klyn, 18-20.

LEWIS and Russell: Orph., Salt Lake City; Orph., Denver, 10-16.

LEWIS, Henry: Keith's, Prov.; Bushwick, B'klyn, 18-20.

LEWIS, Wharry, Quintette: Orph., Winnipeg.

LEWIS, Tom, and Co.: Temple, Detroit; Temple, Rochester, 11-16.

LIGHTNER and Jordan: Victoria, Charleston, 4-6; Bijou, Savannah, 7-9; Orph., Jacksonville, 11-16.

LIND, Homer, Co.: Poli's, Hartford.

LIPINSKY'S Dogs: Keith's, Prov.; Keith's, Wash., 11-16; Prospect, B'klyn, 18-20.

LITTLEFIELD, Marion, Co.: Hudson, Union Hill, N. J., 11-16; Royal, N.Y.C., 18-20.

LLOYD, Alice: Orph., Frisco; Orph., Oakland, 10-16.

LLOYD, Rosie: Alhambra, N. Y.C., 11-16; Keith's, Wash., 18-20.

LOCKETT and Waldron: Maj., Chgo., 10-16.

LOHSE and Sterling: Shea's, Buffalo; Shea's, Toronto, 11-16.

LONDON, Louis: Orph., Winnipeg.

"LONESOME Lassies": Alhambra, N.Y.C., 18-20.

LONG, Jack, Sam, Co.: Victoria, N.Y.C.

LORETTA Twins: Hipp., Cleveland, 11-16; Grand, Syracuse, 18-20.

LORRAINE and Burke: Shea's, Buffalo; Shea's, Toronto, 11-16; Victoria, N.Y.C., 18-20.

LOUGHLIN'S Dogs: Orph., Des Moines; Orph., St. Paul, 10-16.

LOYAL, Sylvia, Co.: Keith's, Louisville; Keith's, Cinti., 11-16; Columbia, Grand Rapids, 18-20.

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LOYAL'S Animals: Orph., Minneapolis; Orph., Winnipeg, 10-16.
LUCILLE and Mlle. Cookie: Orph., Montreal, Can., 11-16.
LYDELL, Rogers, Lydell: Columbia, St. Paul; Orph., Duluth, 10-16.
LYONS and Yosco: Victoria, N.Y.C.; Keith's, Prov., 11-16; Orph., Montreal, 18-23.
LYRES, Three: Victoria, N.Y.C.; Poli's, Scranton, 11-16; Maryland, Balto., 18-23.
LYTTON, Le Roy, Co.: Forsythe, Atlanta; Orph., Birmingham, 11-16; Grand, Pittsburgh, 18-23.
MA BELLE and Ballet: Maj., Chgo., 10-16.
MacFARLAND, Marie: Palace, Chgo.
MACK and Orth: Victoria, N.Y.C., 11-16; Keith's, Wash., 18-23.
MACK and Walker: Orph., Sioux City; Orph., St. Paul, 10-16.
MACK and Williams: Keith's, Prov.
MACK, Charles, Co.: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
MADDEN and Fitzpatrick: Prospect, B'klyn; Orph., B'klyn, 11-16.
MARANVILLE and McHugh: Keith's, Cinti.; Grand, Pittsburgh, 18-23.
MARKLEY, Frank: Keith's, Cinti.; Keith's, Indianapolis, 11-16; Keith's, Louisville, 18-23.
MARLO and Duffy: Orph., B'klyn; Keith's, Wash., 11-16; Orph., B'klyn, 18-23.
MARX Brothers Co.: Maj., Chgo.; Keith's, Columbus, 11-16; Grand, Syracuse, 18-23.
MARSELLA'S Birds: Bushwick, B'klyn; Victoria, N.Y.C., 18-23.
MASON and Keeler: Orph., B'klyn; Dominion, Ottawa, 11-16.
MATINEE Girls: Orph., New Orleans.
MATTHEWS, Shayne, Co.: Colonial, N.Y.C.
MAXINE Brothers and Bobby: Keith's, Indianapolis; Keith's, Cinti., 11-16; Keith's, Louisville, 18-23.
MAYO and Tully: Orph., B'klyn.
McCLOUD and Carp: Temple, Rochester; Orph., Montreal, 11-16; Dominion, Ottawa, 18-23.
McCONNELL and Simpson: Orph., Denver.
McCORMICK and Irving: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
McDERMOTT, Billy: Keith's, Prov., 11-16; Poli's, Scranton, 18-23.
McDEVITT, Kelly and Lucy: Keith's, Louisville; Keith's, Indianapolis, 11-16.
McDONOUGH, Ethel: Shea's, Buffalo, 18-23.
McFAYDEN, Alexander: Orph., Minneapolis.
McGINN, Francis, Co.: Columbia, St. Louis, 8-16.
McGREEVY, Mr. and Mrs. Jack: Grand, Pittsburgh; Keith's, Prov., 18-23.
McKAY and Ardine: Orph., Oakland.
McMAHON and Chappelle: Keith's, Phila., 11-16.
McMAHON-Diamond Co.: Shea's, Buffalo; Toronto, 11-16.
McRAY and Clegg: Orph., Portland, Ore.
McWATERS and Tryon: Victoria, N.Y.C., 18-23.
MEEHAN'S Dogs: Orph., Kansas City, 10-16.
MELODIOUS Chaps, Four: Keith's, Boston.
MENDELSOHN Four: Poli's, Erie, Pa., 11-16.
MERCEDES: Orph., Seattle; Orph., Portland, 10-16.
MERRILL and Otto: Maj., Chgo.; Columbia, St. Louis, 10-16.
METZETTIS, Five: Orph., Omaha, 8-16.
MEYAKO'S Trio: Keith's, Phila.; Royal, N.Y.C., 11-16; Orph., Harrisburg, 18-23.
MIJARES: Orph., Sioux City; Orph., Des Moines, 10-16.
MILDRED and Ruth: London, 11-16.
MILES, Homer, Co.; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
MILITARY Dancers, Six: Orph., Montreal, Can.
MILLER and Lyles: Orph., Milwaukee; Keith's, Toledo, 18-23.
MILLER and Mack: Prospect, B'klyn.
MILLER and Vincent: Keith's, Lincoln, 10-16.
MILLMAN, Bird: Palace, N.Y.C.; Prospect, B'klyn, 11-16.
MILTON and De Long Sisters: Keith's, Columbus; Grand, Syracuse, 11-16.
MIYAKE, Taro: Victoria, N.Y.C., 11-16.
MONKEY Circus: Victory, Stockton, 8, 9; Yosemite, San Jose, 11, 12; Orph., Los Angeles, 15-16.
MONTGOMERY, Marshall: Colonial, Erie; Victoria, N.Y.C., 11-16.
MONTGOMERY and Moore: Orph., Los Angeles.
MOORE and Hager: Orph., Seattle; Orph., Portland, 10-16.
MOORE and Yates: Bushwick, B'klyn; Keith's, Wash., 11-16; Colonial, N.Y.C., 18-23.
MOORE and Young: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
MORAN and Wiser: Hipp., Cleveland; Keith's, Cinti., 11-16.
MORRIS, Elida: Orph., Salt Lake City.
MORTON and Austin: Temple, Detroit; Temple, Rochester, 11-16; Keith's, Boston, 18-23.
MORTON, Ed.: Victoria, N.Y.C.; Orph., Montreal, 18-23.
MOSHER, Hayes and Mosher: Grand, Syracuse.
MULLANE, Frank: Keith's, Boston, 11-16; Keith's, Prov., 18-23.
MULLEN and Coogan: Keith's, Cinti., 18-23.
MURPHY and Nichols: Keith's, Columbus; Grand, Syracuse, 11-16; Orph., Montreal, 18-23.
MYSTIC Bird: Grand, Syracuse, 11-16.
NAP, Little: Columbia, Grand Rapids; Keith's, Indianapolis, 11-16.
NASH, Julia, Co.: Poli's, Scranton, 11-16.
NATALIE and Ferrari: Orph., Memphis; Orph., New Orleans, 10-16.
NAZARRO, Nat, Troupe: Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
NEPTUNE'S Garden: Keith's, Wash.
NESBITT, Evelyn: Palace, N.Y.C.; Alhambra, N.Y.C., 11-16; Bushwick, B'klyn, 18-23.
NEWHOFF and Phelps: Colonial, Erie; Keith's, Cinti., 18-23.
NEWHOUSE, Snyder, Co.: Orph., Seattle, 10-16.
NICHOLS, Nellie V.: Palace, N.Y.C.; Rose, N.Y.C., 11-16; Alhambra, N.Y.C., 18-23.
NONETTE: Keith's, Wash.; Victoria, N.Y.C., 11-16.
NORCROSS and Holdsworth: Orph., Birmingham, 11-16; Forsythe, Atlanta, 18-23.
NORDSTROM, Marie: Colonial, N.Y.C., 11-16.
NORTH, Frank: Orph., Kansas City; Orph., Omaha, 10-16.
NUGENT, J. C., Co.: Victoria, N.Y.C.; Maryland, Balto., 11-16.
OAKLAND Sisters: Dominion, Ottawa, Can., 18-23.
OAKLAND, Will, Co.: Orph., Denver; Orph., Lincoln, 10-16.
O'BRIEN, Havel, Co.: Keith's, Indianapolis.
OKABE Japs: Dominion, Ottawa; Shea's, Buffalo, 18-23.
PARILLO and Frabito: Orph., Lincoln; Orph., Sioux City, 10-16.
PATRICOLA, Sig.: Keith's, Phila.; Orph., Birmingham, 11-16; Forsythe, Atlanta, 18-23.
PAULINE: Orph., Kansas City; Orph., Sioux City, 10-16.
PEALSON and Goldie: Hipp., Cleveland.
"PEKIN Mysteries": Poli's, Scranton; Orph., Allentown, 11-13; Easton, 14-16.
PELLETIER, Pierre: Orph., Oakland; Orph., Sacramento, 11-12; Victory, Stockton, 13-14; Yosemite, San Jose, 15-16.
PEREA, Lupita: Colonial, N.Y.C.; Palace, Springfield, 11-13; Poli's, New Haven, 14-16; Orph., Montreal, 18-23.
PIATOR and Glaser: Orph., Los Angeles, 10-16.
PICCIANA Troupe: Palace, Springfield, 18-23.
PIPPS of Pan: Bushwick, B'klyn, 18-23.
PIPIFAX, Paula: Hipp., Cleveland, 11-16; Temple, Detroit, 18-23.
POLLOCK, Milton, Co.: Shea's, Toronto; Orph., B'klyn, 18-23.
POMEROY, Grace: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
POTTER, Charles: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
PRELLE'S Dogs: Orph., Des Moines, 10-16.
PRIMROSE Four: Grand, Syracuse; Poli's, Erie, Pa., 11-16.
PRINCE, Arthur: Forsythe, Atlanta; Orph., Birmingham, 11-16; Keith's, Wash., 18-23.
PRUETT, Bill: Keith's, Louisville; Keith's, Cinti., 11-16; Grand, Syracuse, 18-23.
PUCK, Harry and Eva: Palace, Chgo.; Orph., Milwaukee, 10-16.
RAJAH: Princess; Orph., Los Angeles.
RAYMOND and Bain: Colonial, N.Y.C., 11-16; Keith's, Phila., 18-23.
RAYMOND'S Five: Orph., Harrisburg, 11-16.
REGALS, Orph., 'Frisco, 10-16.
"REDHEADS, The": Orph., Salt Lake City, 10-16.
REISNER and Gores: Orph., Milwaukee; Palace, Chgo., 10-16.
RIDLEY and Fleming: Columbia, St. Louis; Orph., Memphis, 10-16.
RIGGS and Witchie: Maj., Chgo.; Columbia, St. Louis, 10-16.
RIGOLETTO Brothers: Palace, Chgo.
RING, Blanche: Grand, Pittsburgh; Keith's, Cinti., 11-16.
RIVALS, The: Keith's, Prov., 11-16.
ROACH and McCurdy: Colonial, Norfolk, 4-6; Lyric, Richmond, 7-9.
ROBBINS: Prospect, B'klyn, 11-16; Victoria, N.Y.C., 18-23.
ROBERTA and Verera: Alhambra, N.Y.C.
ROCHESTER, Claire: Orph., Birmingham; Forsythe, Atlanta, 11-16; Poli's, Scranton, 18-23.
ROCHEZ'S Monks: Orph., Montreal; Dominion, Ottawa, 11-16.
RORDER and Crampton: Poli's, Hartford, 18-23.
RORDERS, Four: Maryland, Balto., 18-23.
ROGERS, Will: Forsyth, Atlanta, 11-16; Orph., Birmingham, 18-23.
ROMANS, Seven: Poli's, New Haven; Poli's, Hartford, 11-16.
ROONEY and Bent: Keith's, Phila., 11-16; Maryland, Balto., 18-23.
ROSS, Eddie: Poli's, Bridgeport, Jan.
ROUGET, Albert and Partner: Orph., Tampa; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
ROVER, Al., and Sister: Orph., Lincoln, 10-16.
ROYE, Ruth: Keith's, Louisville; Keith's, Cinti., 11-16; Grand, Pittsburgh, 18-23.
RUEGGER, Elsa: Orph., Portland, Ore.
RYAN and Lee: Orph., B'klyn; Alhambra, N.Y.C., 11-16; Keith's, Prov., 18-23.
RYAN and Tierney: Orph., New Orleans.
"SACRIFICE, The": Victoria, N.Y.C., 28-Jan. 6.
SALES, Chick: Keith's, Columbus; Orph., Milwaukee, 10-16.
SALON Singers: Victoria, N.Y.C.; Keith's, Toledo, 18-23.
SAMAYO: Columbia, Grand Rapids.
SAMUELS, Ray: Orph., Des Moines; Orph., Minneapolis, 10-16.
SANTLY and Norton: Orph., Winnipeg.
SANTLEY, Joseph, Co.: Orph., 'Frisco, 10-16.
SCENES from Grand Opera: Orph., B'klyn; Keith's, Boston, 11-16; Keith's, Prov., 18-23.
SCHAFFER, Sylvester: Maj., Chgo.; Palace, Chgo., 10-16.
"SCHOOL, Playground": Keith's, Phila., 11-16.
SCHOOLER and Dickinson: Shea's, Toronto, 11-16; Lyric, Hamilton, 18-23.
SCHWARZ Brothers: Orph., Seattle; Orph., Portland, 10-16.
SEBASTIAN and Bentley: Orph., Salt Lake City, 10-16.
SEELEY, Blossom: Temple, Detroit, Jan.
SEMON, Charles: Orph., 'Frisco, 10-16.
SHANNON and Annis: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
SHARROCKS, The: Orph., Des Moines; Orph., Kansas City, 10-16.
SHAW, Lillian: Temple, Detroit; Temple, Rochester, 11-16.
SHEAN, Al., and Charles Warren: Maj., Chgo., 10-16.
SHONE, Hermine, Co.: Orph., Des Moines; Orph., Milwaukee, 10-16.
SKATERS, Bijou: Victoria, Charleston, 11-13; Bijou, Savannah, 14-16.
SKATING Bear: Victoria, Charleston, Jan. 4-6; Bijou, Savannah, 7-9; Orph., Jacksonville, 11-16; Orph., Tampa, 18-23.
SLEMONS, Fredrika: Orph., Duluth.
SMITH, Cook and Brandon: Orph., Altoona, 18-20; Orph., Johnstown, 21-23.
SMITH, Irene and Bobby: Orph., B'klyn, 11-16; Alhambra, N.Y.C., 18-23.
SNOWDEN, Kiphra, Co.: Orph., Salt Lake City; Orph., Denver, 10-16.
SOCIETY Buds: Shea's, Toronto, 11-16; Keith's, Boston, 18-23.
SOLTI Duo: Orph., Seattle; Orph., Portland, 10-16.
SORMAN, Fred: Columbia, Grand Rapids, 18-23.
SORETTI and Antoinette: Orph., Jacksonville; Orph., Tampa, 11-16.
SPICA'S Band: Orph., Jacksonville.
SPIEGEL and Jones: Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9.
SPINETTE Quintette: Orph., 'Frisco; Orph., Los Angeles, 10-16.
SPISSELL Brothers and Mack: Shea's, Buffalo; Shea's, Toronto, 11-16; Poli's, Hartford, 18-23.
SPRAGUE and McNeece: Royal, N.Y.C.
STANLEY, Stan, Trio: Columbia, St. Paul; Orph., Sioux City, 10-16.
STEINER Trio: Keith's, Columbus, 11-16.
STEVENS, Edwin, Co.: Orph., Minneapolis; Orph., Winnipeg, 10-16.
STEWART and Donohoe: Orph., Harrisburg; Maryland, Balto., 11-16.
STEWART: Forsythe, Atlanta, 18-23.
STONE and Hughes: Orph., Seattle, 10-16.
STONE, Louis: Poli's, Erie, Pa., 11-16; Keith's, Cinti., 18-23.
SULLIVAN, Joseph, Co.: Palace, Springfield, 11-13; Poli's, New Haven, 14-16.
SUNDBERG and Ranee: Keith's, Phila.
SWOR and Mack: Orph., Lincoln; Orph., Kansas City, 10-16.
TANGUAY, Eva: Alhambra, N.Y.C.; Bushwick, B'klyn, 11-16; Royal, N.Y.C., 18-23.
TASKER, Ann: Orph., Lincoln.
TAYLOR, Eva, Co.: Maryland, Balto., 18-23.
TEDDY, Alice: Keith's, Boston.
"TELEPHONE Tangle": Keith's, Boston; Victoria, N.Y.C., 18-23.
THATCHER and Dean: Poli's, Hartford, 11-16.
THOMPSON, Charles: Poli's, New Haven, Conn.; Palace, Springfield; Poli's, Hartford, 11-16.
TIGHE, Harry and Babette: Keith's, Cinti.
TIMBERG, Herman: Keith's, Toledo, 1-16; Keith's, Columbus, 18-23.
TONEY and Norman: Grand, Pittsburgh; Keith's, Indianapolis, 11-16; Keith's, Louisville, 18-23.
"TO SAVE One Girl": Bushwick, B'klyn.
TOYN, Dorothy: Orph., Salt Lake City, 10-16.
TOYO Troupe: Hipp., Cleveland; Keith's, Toledo, 11-16; Keith's, Columbus, 18-23.
TRANSATLANTIC Trio: Forsythe, Atlanta; Bijou, Savannah, 11-13; Victoria, Charleston, 14-16; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
TRAVILLA Brothers: Orph., Salt Lake City; Orph., Denver, 10-16.
TREVITT'S Military Dogs: Keith's, Columbus; Grand, Pittsburgh, 18-23.
TRIX, Helen: Maryland, Balto.
TROVATO: Orph., Salt Lake City, 10-16.
TSUDA, Harry: Columbia, St. Louis; Orph., Memphis, 10-16.
TYPES, Three: Orph., Lincoln; Orph., Des Moines, 10-16.
USHER, Claude and Fannie: Temple, Detroit; Temple, Rochester, 11-16; Keith's, Prov., 18-23.
VADIE, Marron, Mlle., Co.: Orph., Seattle; Orph., Portland, 10-16.
VALERA, Rose, Sextette: Orph., B'klyn; Alhambra, N.Y.C., 11-16.
VAN, Charles and Fannie: Bushwick, B'klyn.
VAN and Schenck: Keith's, Toledo, 11-13.
VAN, Billy B., Co.: Orph., Oakland; Orph., Sacramento, 11, 12; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16.
VANDINOFF and Louie: Maryland, Balto., 11-16; Keith's, Phila., 18-23.
VAN HOVEN: Keith's, Indianapolis.
VERNON, Hope: Grand, Pittsburgh, 11-16; Keith's, Indianapolis, 18-23.
VINTON, Ed. and Buster: Bushwick, B'klyn, 11-16; Keith's, Phila., 18-23.
VIOLINSKY: Orph., 'Frisco; Orph., Oakland, 10-16.
VOLUNTEERS, The: Palace, N.Y.C.; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
WADE, John P., and Co.: Orph., Birmingham; Bijou, Savannah, 11-13; Victoria, Charleston, 14-16; Orph., Jacksonville, 18-23.
WAKEFIELD, W. H.: Palace, Chgo.; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
WALDEMAR, Young and Jacobs: Orph., Duluth, 10-16.
WALSH, Blanche: Colonial, N.Y.C.
WARD Brothers: Forsythe, Atlanta.
WARD and Cullen: Orph., St. Paul, 10-16.
WARD, Will, and Girls: Prospect, B'klyn; Alhambra, N.Y.C., 11-16.
WARREN and Conley: Orph., Montreal, 11-16.
WEB and Burns: Palace, Chgo., 10-16.
WEBER, Charles: Orph., Minneapolis; Orph., Duluth, 10-16.
WERNER-Amoros Troupe: Maryland, Balto., 11-16.
WEST, Mae: Victoria, N.Y.C., 18-23.
WESTON and Claire: Orph., Memphis; Orph., New Orleans, 10-16.
WESTON and Leon: Orph., Jacksonville, 18-23.
WESTON, Wallace, Co.: Keith's, Columbus, 11-16.
WESTON, Willie: Keith's, Toledo; Keith's, Columbus, 11-16; Keith's, Indianapolis, 18-23.
WHEELER, Bert, Co.: Poli's, Scranton, 11-16.
WHITE and James: Orph., Des Moines; Palace, Chgo., 10-16.
WHITING and Burt: Keith's, Wash.; Orph., Minneapolis, 10-16.
WHITMAN, Frank: Proctor's, 125th St., N.Y.C., 4-6; Proctor's, 58th St., N.Y.C., 7-9; Proctor's, 23rd St., 11-14; Lyric, Newark, N.J., 15-16.
WILDE, Mr. and Mrs. G.: Columbia, Grand Rapids; Orph., Milwaukee, 10-16.
WILDER, Marshall P.: Empress, St. Paul, 4-11; Babcock, Billings, Mont., 12, 13; Empress, Butte, 16; Orph., Spokane, 17-23.
WILLIAMS and Wolfus: Orph., Oakland; Orpheum, Sacramento, 11-13; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16.
WILLIAM Brothers: Temple, Detroit; Temple, Rochester, 11-16; Bushwick, B'klyn, 18-23.
WILLIS and Hassan: Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Bijou, Savannah, 18-20; Victoria, Charleston, 21-23.
WILLS, Nat M.: Palace, Chgo.; Columbia, St. Louis, 10-16.
WILSON, Jack and Ratie: Prospect, B'klyn; Orph., Montreal, Can., 11-16; Victoria, N.Y.C., 18-23.
WOLFE Musical: Poli's, Bridgeport, 11-16.
WOOD, Britt: Temple, Rochester, 11-16.
WOOD, George Wm.: Bushwick, B'klyn; Royal, N.Y.C., 11-16; Colonial, N.Y.C., 18-23.
"WOMAN Proposes": Orph., Seattle, 10-16.
WOODMAN and Livingston: Hipp., Cleveland, 18-23.
WRIGHT, Cecelia: Keith's, Boston, 18-23.
YOSCARTY, Five: Forsythe, Atlanta, 18-23.
ZARRELL, Leo, Trio: Yosemite, San Jose, 7, 8.
ZUBROGA, Manuel: Keith's, Prov.

William BURR and Daphne HOPE
In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jenie Jacobs

ERNEST ANDERSON and MARJORIE BURT
In Vaudeville for the Season
Booked Solid
Direction Jos. M. Schenck

The Great Italian Pianist
ANGELO PATRICOLO
Steinway Piano Used Exclusively
Direction · Alf. T. Wilton
Booked Solid U. B. O. Time

THE ORIGINAL
Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

The Great
HOWARD
Like good wine, improves with age
Direction · · Morris & Feil

SONIA BARABAN and CHARLES C. GROSS
Modern and Sensational Whirlwind Dancers

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

KATE ELINORE AND SAM WILLIAMS
Booked Solid Orpheum Circuit

SAM BARTON
Silent Tramp Comedian
Direction Max Hart

BROOKS AND BOWEN
Two dark spots of joy.
Direction HARRY WEBER

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DIRECTION
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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

A WORD TO THE WISE

THERE is a big opportunity open for the film company or programme that will give the exhibitor more than the "even break" expected in the business relations of buying and selling. The organization that establishes an "exhibitors' bureau," to advise and co-operate with the individual exhibitors in making their houses successful, especially in the matter of advertising, will soon gain a clientele and support that will be invaluable.

It seems strange that the personal touch is not more often in evidence in the relations between company and exhibitor. It is the creation of this intimate relationship that makes good exchange men, but the personal element should not be mainly relied upon, the spirit of helpfulness should originate in the home office. If exchange men have shown the loyalty of this personal support by changing employers and taking their exhibitor-customers along with them, why should the manufacturers themselves be slow to tack this support onto their company names?

Ambitious publicity men have from time to time attempted to foster closer relations between their companies and the exhibitor. The results have been only fair, but largely because the undertaking is not a spare-time task. It is a big job, for a big man's entire time, and there are few publicity men who can boast of positions that give them opportunity for taking on new responsibilities.

At present the exhibitor feels that every way he turns he is being importuned to buy. After purchasing his films, he *buys* his heralds, *buys* his slides, *buys* his posters, it's buy, buy, buy, and some one is getting a profit from everything that enters his house. The exhibitor is given nothing unless there is a direct profit in dollars and cents for the one giving it. His neighbor, the grocer, is provided with window displays, circulars, and, occasionally, canvassers and samples by the manufacturer of cheese, crackers, or cereals. This condition may be justified—that is a subject for discussion another day. But under the circumstances, with every hand against the exhibitor, think of the opportunity for the manufacturer or programme that will recognize that "more flies are caught with honey than with vinegar," and therefore establish a department where an exhibitor may turn for unbiased, authoritative advice on the latest developments in the accessory world, the printing of his programmes, information about methods that have proven successful in houses like his own, or advice on meeting particular kinds of competition, and so on. The "First Aid to the Theater Manager" Department will not have to continually shout its own films in the ears of the exhibitor. Let the company earn his gratitude, respect, and confidence, and the films will take care of themselves.

OUR CONTEST

THE MIRROR wishes to thank its readers for the loyalty and interest which has made THE MIRROR-Edison Artistic Ending Contest, closing next Saturday, so successful. Our greatest expectations have been far exceeded by the enthusiasm shown by our readers in aiding the movement to foster original endings and titles for photoplays.

Both THE MIRROR and our readers have cause for self-congratulation in the surprising quality evident in the entries. To date, with hundreds of manuscripts received, *not one* has been of the sort that the judges could immediately cast aside as impossible. The tawdry, amateurish efforts that make the bulk of entries usually received in contests has been entirely absent from THE MIRROR's contest mail. Instead, the manuscripts received have all born evidence of intelligent, experienced handiwork, and not a few could well serve as models of technique to aspiring photoplaywrights.

Further food for thought is furnished by the titles submitted in the contest. With few exceptions, the title suggestions do not measure up to the endings offered for MARK SWAN'S photoplay. Evidently there is room for another contest some time devoted solely to securing originality in titles. That original, appropriate, practicable titles are indeed a rarity is the conclusion of one of the judges of THE MIRROR contest. But, even so, there will be enough of the good ones to cause the judges some anxious moments in deciding on the *best*.

HOW IT MIGHT BE DONE

THE Bul-Bul Feature Film Programme was in sore straits. No salaries had been paid on the last pay-day, and a release date had been passed because a heartless factory refused to give up the prints until the cash was forthcoming. The exchanges were complaining, another release date was nearing, also another salary day, and the bill collectors hovering in the outer office appeared threatening. Something had to be done—and at once.

President Jiggs ran his eyes up and down the columns of the ledger once more, then raised his head, and smiled quizzically at General Manager Boggs, who was huddled into a chair in the opposite corner of the executive's office.

"Cheer up, Boggs. This isn't the end of the world. I'll admit it certainly does look like the end of the Bul-Bul Company, but we'll stick it out another day before tossing up the sponge."

A tap on the door is followed by the entrance of Jiggs's private secretary. He glides to the desk and whispers.

"Mr. Jinks, the millionaire manufacturer of wireless shoestrings is outside. He is very anxious to speak to you on a business proposition."

A smile lights the features of Jiggs. It is reflected in the faces of Boggs and the secretary. There is a purr of pleasure in Jiggs's voice.

"Show him in. Boggs, clear these books out; they're dangerous. I feel the approach of an 'angel.'"

No further details are needed. Something *was* done, and its name was Jinks. A few days later the Bul-Bul Feature Film Company took on new life. Everybody wore a smile, and business was transacted with a snap that had been absent for weeks. President Jiggs allowed the door of his office to swing open—bill collectors were less numerous. The publicity department oiled up rusty typewriters and the following story wandered into the offices of the trade papers.

"The Bul-Bul Feature Film Company, already in the front rank of film organizations, should now far outstrip all rivals. Wealthy Wall Street capitalists, headed by J. J. Jinks, the prominent wireless shoestring manufacturer, have succeeded, after much effort, in securing a part interest in the mammoth organization, and their vast resources will be turned to the further growth of Bul-Bul, etc., etc."

Jinks hovers about the Bul-Bul offices like a child with a new toy. A joyous light is in his eye; he laughs derisively at his fellow shoestring manufacturers who envy his good fortune in being able to worm his way into the wonderful picture business. "This is the life," says Jinks. "I'll have Rockefeller making faces at me within a year."

Of course, he is somewhat surprised at the number of unpaid bills. But Jiggs explained that it's due to the war, or the rainy weather, or something or other. Conditions will soon be better. Besides he can't fail with such a wizard of the film game as Jiggs in charge of the company. Seventy-five thousand to insure the release of the next feature? That's easy. Jinks signs the check like a man. He doesn't even stop to marvel that he is getting so experienced he can sign checks with his eyes shut. Twenty thousand for the pay-roll? Sure, here's a check.

For some reason or other the money does not seem to come back with half the speed that it goes out. The stack of unpaid bills seems to be growing instead of decreasing. Jinks's smile is narrowing, the joyous look in his eyes is replaced by one of haunting fear. The shoestring company is groaning under the exertion of keeping a film company alive. Several weeks pass. Finally Jinks balances up and finds that if he doesn't return to the shoestring business he'll soon be selling a rival's make from door to door.

"Jiggs," he says one day, when the end of the rope has been reached. "I'm through. There is nothing between me and the poorhouse now but a sheet of tissue paper, so I wash my hands of the entire business. Good day." And a sadder, but wiser man returns to the shoestring mart.

The Bul-Bul Feature Film Programme was in sore straits. Something had to be done—and at once. President Jiggs smiled quizzically at General Manager Boggs, who was huddled into a chair in the opposite corner of the executive's office.

"Cheer up, Boggs. This isn't the end of the world. I'll admit it certainly does look like the end of the Bul-Bul Company, but we'll stick it out another day before we toss up the sponge."

A tap on the door is followed by the entrance of Jiggs's private secretary. He glides to the desk and whispers.

"Mr. Smutz, the millionaire manufacturer of wartless pickles is outside. He is very anxious to speak to you on a business proposition."

A smile lights the features of Jiggs. It is reflected in the faces of Boggs and the secretary. There is a purr of pleasure in Jiggs's voice.

"Show him in. Boggs, clear these books out; they're dangerous. I feel the approach of an 'angel'."

A SCENE FROM PATHE'S "WHEN WEALTH ASPIRED."
A Three-Reel Eclectic Feature Made Abroad.

GOSSIP OF THE STUDIOS

ELAINE IVANS,
Featured in MinA Comedies.

THE support of Edith Taliaferro in Lasky's production of "Young Romance" includes Tom Forman, Frederick Wilson, Ernest Garcia, Marshall Mackay, Harry de Vere, Parke Jones, Charles Wells, Florence Dagmar, Violet Drew, and Mrs. Lewis McCord.

THE new glass studio at the Jesse L. Lasky Hollywood plant has been completed after several months of construction work. Work was so fortunately timed as to bring the completion of the studio at the opening of the short rainy season in California. The Lasky plant in Hollywood now occupies the space of three city blocks, and several miles away is the 20,000-acre Lasky ranch.

IN the company with Marguerite Clark, who has been loaned the Lasky Company for the production of "The Goose Girl," are Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, and Jane Darwell.

HARRY G. KERNAN, who has appeared with Henrietta Crosman and Robert Mantell on the "legitimate," is a recent addition to Thomas Ince's forces at Inceville, Cal.

CLEO RIDGELY must have turned discoverer, for our Christmas card from the pretty Kalem star is postmarked "Tropico, Colo." Wonder if the place is as hot as it sounds.

THREE VITAGRAPH favorites—Dorothy Kelly, Anita Stewart, and Lillian Walker—helped the cause of charity by selling flowers and programmes at an affair held in the Ritz-Carlton Hotel, New York, last week.

THE NEW NESTOR COMEDY COMPANY, which is composed of Lee Moran, Eddie Lyons, Victoria Forde, Harry Rattenberry, Stella Adams, "Billie" Rhodes, Farol Penney, and Jack Dillon, has completed its first comedy, "For the Good of the Cause."

EXTRY, EXTRY, Universal City is growing. The first baby to be born within the confines of the motion picture municipality arrived last week, and make believe there wasn't some celebration. Carl Bernie Oeise is the youngster's name, and father is commander of cavalry at University City.

BURTON KING has joined the Universal forces and in the future will direct productions in which Edna Maison and Ray Gallagher appear.

SALLY CRUTE is becoming real boastful around the Edison studio about her ability as a dancer after capturing two prizes in the Hotel Endicott contests recently.

WILLIAM FABLES, the animal impersonator, is now a permanent member of the Edison stock.

OCTAVIA HANDWORTH is enjoying a short rest at her Brooklyn home after working on a series of features for the Excelsior Feature Film Company. Miss Handworth is listening to several offers, but has not yet reached a decision as to the future.

IRENE HOWLEY, who has been in Biograph films for almost two years, has left that company. Miss Howley does not want to go to California, and besides, she says, "I need a little rest after three years of steady work." Miss Howley was with Reliance for a year before David Griffith took her to Biograph.

MARY MILES MINTER, the dainty star of "The Fairy and the Waif," on which the Frohman Amusement Corporation is now working, has at twelve a stage record which would be envied by many an actress of twice her years. She began her career at five with Nat Goodwin in "Cameo Kirby." She played with Robert Hilliard in "A Fool There Was," was with Bertha Kalich in "A Woman of To-day," was for three and a half years bearer of the title-role in Edward Peple's "The Littlest Rebel," and in addition, young though she is, has played difficult ingenue roles in stock.

MARIE DORO has just completed her first engagement before the motion picture camera for the Famous Players, "The Morals of Marcus." During the taking of the picture, Edwin S. Porter and Hugh Ford, the directors of the film, asked Miss Doro to be ready for an early morning call, to take an exterior scene, when the charming young star asked whether it would be possible for her understudy to appear in the desired scene, so that she could join the company later at the studio. The directors politely explained that the substitution was not feasible, when Miss Doro innocently asked: "Then is it possible to take the scene by 'double exposure?'"

ARTHUR N. SMALLWOOD, president of the film corporation bearing his name and makers of the films featuring Ethel Grandin, claims to have dispensed with a studio for interiors by the use of a new portable lighting system that can be set up in any room. "We just find the type of room we want for the scene," says Mr. Smallwood, "set our lights up and go ahead."

PERHAPS our review of Edison's "Fantasma," appearing a few weeks ago, conveyed the impression that Charles Seay and George Hanlon collaborated on the direction of the picture. Of course, this is not so. Charles Seay is a film producer of established position and had complete charge of the production of "Fantasma."

THE American Company's players who are working on the four-reel feature soon to be announced, have returned from a two weeks' trip to Santa Cruz Island, about thirty miles outside of Santa Barbara. The island is wild and mountainous, as demanded by the scenario, and the company lived two weeks of real primitive life. In making the ascent of a mountain, Miss Fischer, for safety, had to be tied between Mr. Pollard and his assistant. On the return trip "Peter," the Pollard's pet bulldog, became seasick, and one of the cowboys fell overboard. On the whole, Santa Barbara and civilization looked real good to the returning company.

GLADYS HANSON is soon to undertake the stellar role in a new feature film following her success with the Famous Players Company as Moll O'Hara in "The Straight Road." The announcement that Miss Hanson had accepted the leading role in the new Henry Kolker production is an error, as her success on the screen has decided her to devote part of the present season to that work.

CURRENT VITAGRAPH BILL

"Mother's Roses," the four-part melodrama that won the third prize in the recent Vitagraph contest, is the feature attraction at the Vitagraph Theater this week. Theodore Marston produced the picture, which is from the pen of William Addison Lathrop. Among those in the cast are Mary Maurice, Frank Currier, Dorothy Kelly, Jane Morison, Anders Randolf, Ethel Lloyd, and George Cooper.

The spoken drama presented in connection with this week's bill is "A Nocturne in A Flat," written by J. Stuart Blackton. William Humphrey, Rose Tapley, and Bobby Connelly make their personal appearance in this sketch. Two single-reel comedies and a two-part drama complete the bill. A detailed review will appear in next week's MIRROR.

FLAGG POSTERS USED FOR FILMS

Joseph S. Edelson, director of advertising for the World Film Corporation, is using a drawing by James Montgomery Flagg for the one-reel feature productions of Bert Levy, the famous artist entertainer. This artistic poster is in line with the World Film's complete poster stock which is creating a new film standard.

EDISON

Wadsworth
And
Housman

Again appear in another of their side-aching

EDISON COMEDIES

This time in **"A Superfluous Baby"** and laugh you must, however morose or serious you feel. It is a capital film in every way—one of the new kind of Edison comedies.

To be Released Monday, Jan. 11th

EDISON FEATURE FILMS:

Fantasma
A superb five reel spectacular play. Fairy land in all its beauty and unending fun.
NOW READY

My Friend from India
A three part feature film with Water E. Perkins in the title role. Clever acting and fine effects throughout.
NOW READY

The above two films with Heralds and Posters supplied through the General Film Co.

COMING EDISON RELEASES:

Tues., Jan. 12	Olive's Other Self	Drama, 1000 ft.
Wed., Jan. 13	Curing the Cook	Comedy, 450 ft.
	McGinty and the Count	Comedy, 550 ft.
Fri., Jan. 15	Lena	Comedy, 2000 ft.

Thomas A. Edison

THOMAS A. EDISON, Inc.
239 Lakeside Ave., Orange, N. J.

All Edison Films are approved by the National Board of Censorship and released through the General Film Co. on Monday, Tuesday, Wednesday, Friday and Saturday of each week.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

WALTER EDWIN

DIRECTOR

MARY ALDEN

GRIFFITH-MAJESTIC CO.
Los Angeles, Cal.

"The Clansman" (in preparation) "Battle of the Sexes"

WALLACE C. CLIFTON

SCENARIO WRITER—Selig Polyscope Co., Los Angeles, Cal.

DECEMBER RELEASES
Love's Acid Test—One Traveller Returns—The Abyss—Till Death Us Do Part (3 parts)

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR.

LOS ANGELES (*Special*).—The first Photoplayers' Club composed exclusively of Japanese actors and actresses has been organized in Los Angeles. At a meeting held last week, officers were elected, a constitution and by-laws drafted, and the preparation of literature begun. In short, preliminary steps were taken toward the organization of a permanent and popular club. The thirty-two natives of the Flowery Kingdom who were present elected Sessue Hayakawa, president; K. Tomimori, executive secretary, and C. Ito, K. Yamada, and Thomas Kurihara, councilmen. Clubrooms were rented at 331½ East First Street, but these will serve only as temporary headquarters. Later, it is expected, the organization will establish itself in a building which it will construct.

There are nearly one hundred Japanese photoplayers in Los Angeles and the club expects in time to enlist all of them as members. Among the present matriculants are several actresses, including Miss Tsuru Aoki, wife of the president, Sessue Hayakawa. Both have appeared in leading roles in a number of the productions of Thomas H. Ince, notable among which have been "The Wrath of the Gods" and "The Typhoon." Thomas Kurihara, one of the councilmen, at present is appearing with the Ince companies.

Cruel fate has removed the Tiffany company, with all its delightful personages, from our midst. A wire has called the organization, including Mrs. Leslie Carter and Nance O'Neil, back to New York. It was an additional blow to lose the regular fellow, Director Herbert Brenon, whose personality made a splendid impression upon all beholders. The departure leaves the Famous Players in sole possession of the Os studio.

It didn't require a typhoon to destroy a Russian-Jewish village street here, but the week's storm did that same thing, and the Universal had to rebuild the location before Wilfred Lucas could continue the filming of Bruno Lessing's story, "A Daughter of Israel." The scene comprised ten houses and a synagogue. The damage was $2,000.

Griffith in New York

D. W. Griffith will be in New York about the time of this publication. There he will look over the mass of film representing his efforts on "The Clansman" and arrange for the date of release. He will return after ten days.

Rollin S. Sturgeon, feature director for the Vitagraph here, must return to the snow-clad regions of Big Bear to make over about one-half the scenes he took there recently. Upon arriving home with his company he found that much of the film showed static. The scenes were from Cyrus Townsend Brady's book, "The Chalice of Courage," and "A Child of the North." Mr. Sturgeon is putting on both multiples at one and the same time. The director arrived home in time to welcome visitors. His parents, Mr. and Mrs. M. M. Sturgeon, and a sister, Jennie B. Sturgeon, from Rock Island, are here. Miss Sturgeon will return soon, but the parents will remain for the winter.

A private showing of "On the Night Stage," Thomas H. Ince's new five-part Western production through the medium of which Robert Edeson, William S. Hart, and Rhea Mitchell will be co-starred in a tri-star combination, was given last week to 3,000 inmates of the Soldiers' Home at Sawtelle.

A seven-passenger automobile was wrecked last Saturday by Thomas H. Ince, essentially for purposes of realism in one of his current productions. The machine was set in motion on the plateau near the Dutch village at Inceville and allowed to proceed at top speed toward the edge. It plunged over and down to the road below, where it struck and smashed to pieces. A large crowd journeyed to Inceville from Santa Monica to watch the thrilling event.

Fay Tincher, who was featured as the siren in the Majestic two-reeler, "The Love Pirate," Dec. 24, celebrated her first anniversary in motion pictures. Just a year ago, on this date, she performed before the motion picture camera for the first time in her young life, taking the part of the siren in D. W. Griffith's "The Batle of the Sexes," in which she scored a noteworthy success. It was during this production that Mr. Griffith saw Miss Tincher's natural adaptabilty to comedy roles, and immediately upon completion of this picture she became leading comedienne for Eddie Dillon's comedy company. Just a year after starting to play the role of the siren in "The Battle of the Sexes" she is again portraying this same character in the Majestic two-reel feature, "The Love Pirate." Dillon has been producing nothing but comedies for a year, but in "The Love Pirate" both Miss Tincher and Dillon have demonstrated that they are as much at home in higher class dramas as in comedy and farce.

Willie Hoppe, the well-known billiard player, who is visiting R. A. Walsh, his brother-in-law, in Los Angeles, has on several occasions filled in as an impromptu actor at the Majestic and Reliance Mutual studios. He has taken part in several mob scenes for the pictures of Director Jack O'Brien. After one strenuous day's work at the Majestic and Reliance studios, Hoppe was the guest of honor at a dinner given by O'Brien and Dillon. Included among the guests were Elmer Clifton, R. A. Walsh, Robert Harron, George Benoit, Eddie Dillon, and Jack O'Brien.

Director Bob Leonard, the Universal favorite who suffered a nervous breakdown, is back at work again followed by the warning voice of his physician. But a little thing like that cannot stop this energetic film artist.

Due to their great success in the Phoenix road race and to their unbounded success as drivers of racing cars, Robert Stevens and Thomas Ely have been granted permission by General Manager Isadore Bernstein, of the Universal West Coast studios, to enter the cross-country race from New York to San Francisco. The boys will leave Los Angeles the middle of March and will drive their car (a ninety-horsepower Thomas) to the Eastern metropolis. The machine will be thoroughly overhauled in New York and the race to the exposition city begun. The car will carry the name of the Universal Film Company on the gasoline tank. Pictures of news interest will be taken on the way East and shipped to New York for the Animated Weekly.

There isn't the most remote possibility now that the rural postman will neglect Inceville. An immense sign, the letters of which are plain enough to be seen and discerned nearly a half mile away, has been erected atop the gatekeeper's building at the entrance to the big plant of the New York Motion Picture Corporation. It reads, "Inceville," and has made such an impression upon Alma F. Young, the faithful stage-bus owner, who conveys the tardy ones to toil each day, that he has caused "Inceville" to be numbered among the stops on his route, instead of "Santa Ynez Canyon."

Building operations continue to go ahead at the Majestic, Reliance, Los Angeles studios. A big two-room structure has been added to the studio equipment for rehearsals. Each room measures 60 x 40 feet and is fully equipped with chairs and benches for the comfort of the players during these rehearsals.

W. E. WING.

A TYPICAL SCENE FROM "MRS. WIGGS OF THE CABBAGE PATCH."
Produced by California M. P. Corp., and Released by World Film.

SEE AMERICANS FIRST
Flying "A" and American Beauty Feature Films
MADE IN U.S.A.
REFINING FIRES
Featuring
VIVIAN RICH
Supported by an All Star Cast. In a Two Act Sociological Gem of highest order.
Under direction of
Thos. Ricketts
Release Monday, January 18th, 1915.

AMERICAN BEAUTY FEATURE
"A GIRL AND TWO BOYS"
A Regular "Beauty" Comedy-Drama
Featuring Virginia Kirtley as the girl, with Joseph Harris and Webster Campbell as the two boys.
Under direction of Frank Cooley
Release Tuesday, January 19th, 1915

"THE CRUCIFIXION OF AL BRADY"
Featuring Ed Cassen and Winnifred Greenwood in a delightful and pleasing Western drama
Under direction of Henry Otto
Release Wednesday, January 20th, 1915

AMERICAN FILM MFG. CO.

BOOK
Excelsior Feature Film Co.'s Releases
THROUGH THE
ALLIANCE PROGRAM

BOOK
Favorite Players Feature Film Co.'s Releases
THROUGH THE
ALLIANCE PROGRAM

FRANK POWELL
Feature Producer---The Box Office Attraction Co.
COMING "A Fool There Was"
IN PREPARATION Wilton Lackaye in "The Children of the Ghetto"

WM. CHRISTY CABANNE
DIRECTOR Griffith-Mutual Co.—R & M Features
"The Sisters," "The Great Leap." *In preparation*, "THE LOST HOUSE," by Richard Harding Davis.

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

WEBSTER CULLISON
AMERICAN-ECLAIR
MANAGING DIRECTOR IN-CHIEF
LUCIE K. VILLA, Producer
ECLAIR FILM CO.
4 Stock Companies
Studios—Tucson, Arizona

CLAIRE McDOWELL.

For four years Claire McDowell has been a popular Biograph lead. In that time she is said to have exceeded all other players in the number of consecutive releases in the Biograph pictures. It is to be regretted that her beauty and ability will be temporarily missed from the screen owing to the fact that she did not care to go West and therefore severed her conection with Biograph. Miss McDowell is now taking a short rest at Atlantic City, after which she will return to her country home at Beechhurst, L. I.

SCREEN FISKE PLAY

Edison to Present "In Spite of All," with Gertrude McCoy in Lead

The Edison Company announces that work will soon begin on a screen adaptation of "In Spite of All," Steele Mackaye's famous play, in which Mrs. Minnie Maddern Fiske scored her first great success. The part of Alice Glendenning, originally played by Mrs. Fiske, will be in the hands of Gertrude McCoy. The part is one that offers the Edison star wide opportunity for the display of her talents, and her appearance in the role will be awaited with interest. Richard Mansfield and Eben Plympton were included in the notable cast that presented "In Spite of All" in the past.

Edison has never gone deeply into "features," meaning, in this connection, subjects of greater than the usual length and put before the public in some special way, believing firmly that the permanent future of motion pictures lies in the improvement of productions released through the regular service, it has put its strength into subjects from one to three reels, all released in regular service through branch offices of the General Film Company.

Many of the subjects issued in this way during the past year have been features in every sense except that of length, which has been held down to not over 3,000 feet. Authors have been paid high sums and no expense has been spared in production. Among the many brought out may be mentioned "The Impersonator" and "The Man in the Street," by Mary Imlay Taylor; "Sheep's Clothing," by Louis Joseph Vance; "The Colonel of the Red Hussars," by John Reed Scott; "The Best Man," by Grace L. H. Luts, and "Young Mrs. Winthrop," by Bronson Howard. Already announced and soon to be released is "The Glory of Clementina," by W. J. Locke, the first time, it is believed, that any work of this author has appeared on the screen.

VITA FILMING SMOKE-EATERS

The Vitagraph Company of America is engaged in filming the New York Fire Department, which is the last of the series of pictures depicting the workings of the different New York departments for use at the Panama-Pacific Exposition. In addition to the posed scenes showing in full the workings of the department, some realistic views of actual fires have been secured, as the Vitagraph Company detailed a cameraman at headquarters to answer a few alarms with the fire laddies.

KLEINE SHOWS "DU BARRY"

George Kleine will give a special exhibition of his screen production of "Du Barry," with Leslie Carter in the leading role, at the Candler Theater, Sunday evening. This exhibition will be for members of the theatrical profession, and on the following morning the picture will be shown to the motion picture trade. Jan. 18 has been set as the release date for "Du Barry."

"STOP THIEF" RELEASED FEB. 8

The week of Feb. 8 will see the release of George Kleine's five-part comedy, "Stop Thief." This feature, the second of the Kleine American-made productions, was produced under the direction of George Fitzmaurice, and features a number of Broadway players, including Mary Ryan and Harry Mestayer.

PATHE STARTS PROGRAMME

The "Pathe Programme" Will Come Early in Spring—Felix Malitz New Pathe Managing Director

Charles Pathe announces that early in the Spring he intends to put out a regular programme that will include productions gathered from all parts of the world. The announcement of a complete new programme comes on the heels of the appointment of Felix Malitz as Pathe's managing director, and a reorganization of Pathe's American branch. The name of the Eclectic Company has been changed to the Pathe Exchanges, Incorporated, and offices are to be established in New York for the combining of the staffs of both Pathe and Eclectic.

In outlining his plans for the new programme, Mr. Pathe said recently: "The house of Pathe is unique in regard to its world-wide connections and a name for years universally synonymous with high-class film productions. In the making up of this complete programme I desire the co-operation of the best producers of both comedies and dramas. There is room for every really capable producer in the country to join with me in putting out the finest regular programme ever seen, a programme which will go into every part of the world, and which will bring liberal profits and a world-wide fame to the men who make it possible."

In connection with this statement, Mr. Pathe could not restrain his indignation at the rumors that have been circulated tending to indicate that the Pathe Company was lessening its activities in America. He pointed to "The Exploits of Elaine" and the appointment of Mr. Malitz, as vice-president and managing director, as evidence of the progress that is planned. Mr. Malitz has made an enviable reputation as a systematiser, and when only twenty-one held an important position with one of Europe's greatest film manufacturers. He has been in the United States for three years, and enjoys the distinction of being able to converse in twelve different languages.

Ramirez Torres has been appointed assistant managing director. Robert T. Furman is the new director of exchanges. Charles Dupuis and J. K. Burger will be actively associated with the new managing director.

LASKY BACK TO COAST

Head of Feature Organization to Superintend Production of Belasco Plays

After a stay of less than a month in New York, Jesse L. Lasky has returned to California, where he will remain for some time to supervise the various new productions being made at the Lasky studios at Hollywood and on the new ranch in the San Juacinta Mountains.

Among the most notable productions under way at the Lasky studios are the film adaptations of the Belasco plays, "The Warrens of Virginia" and "The Woman." While in the East, Mr. Lasky held a series of conferences with Mr. Belasco concerning the productions of his plays.

FILMING "WILDFIRE"

Lillian Russell and a company of thirty players last week journeyed to the Charlestown racetrack to take several of the scenes for the World Film Corporation's forthcoming production of "Wildfire." The use of Sheepshead and a crowd of hired extras didn't appeal to General Manager Selznick, who preferred the more costly but realistic trip to the South.

LORIMER JOHNSON WITH BIG "U"

Lorimer Johnson has joined the Universal Company's Eastern forces and is now directing Mary Fuller, succeeding Walter Edwin, who recently resigned from the Universal. The company has just completed "Everygirl," an allegorical play, with Mary as the girl.

"RUTH" HERE SOON

Kalem's Girl Detective Will Make Her First Appearance Jan. 27

Ruth, the heroine of Kalem's newest series, "The Girl Detective," will make her bow to the motion picture public on Wednesday, Jan. 27, when the first episode, "The Affair of the Deserted House," will be released. From that date on Ruth will solve a two-reel mystery every Wednesday.

A novel feature of "The Girl Detective" series is the fact that the stories are said to be taken from the actual experience of a detective of international fame. The pictures show the actual methods used by the detective in solving the mystery, and thus bar coincidences and other time-worn devices of the motion-picture detective.

"The Affair of the Haunted House" shows how Ruth, a society girl, becomes interested in detective work. A band of counterfeiters are the victims of her wits. Each story in the series will be complete in itself and they will be a part of the regular Kalem programme.

SEEK TO RESTORE "REST PERIOD"

BOSTON (*Special*).—A bill has been introduced in the Massachusetts House of Representatives seeking to restore the old law by which it was required that the showing of pictures should cease every twenty minutes and some other form of entertainment be provided for at least five minutes. Representative John L. Donovan, of Haverhill, is fathering the new bill.

ED COXEN AND WINNIFRED GREENWOOD IN "RESTITUTION."
A Two-Reel "Flying A" Feature Drama, on Mutual Programme.

WALLACE EDDINGER,
Signed for Lasky's "Gentleman of Leisure."

A MINA COMIC SERIAL

With Harry La Pearl and Elaine Ivans in Lead, Serial Will Burlesque Thrillers

A fifteen-reel MinA comic serial, with Harry La Pearl and Elaine Ivans in the leading roles, is announced to start soon on the General Film programme. The feature will be known as "The Girl of His Dreams," and Harry La Pearl, who was formerly chief of the Barnum and Hippodrome funmakers, will be depended on for most of the fun.

The new MinA serial will be presented in weekly single-reel installments, each reel telling a complete story, with a strong connecting thread running through the whole set. The serial burlesques the big sensational thrillers that have been running jointly in the motion picture theaters and the newspapers throughout the country for the last year.

Arrangements have been made to syndicate "The Girl of His Dreams" as a weekly magazine section story. Each newspaper installment will appear simultaneously with the release of the corresponding episode of the picture in each city, and the link between this advertising and the exhibitor will be furnished by a system of one and three sheet posters that Chester Beecroft promises will "make people think the circus has come to town."

The serial was directed by Fred Loomis, and in addition to Harry La Pearl and Elaine Ivans, Jennie Nelson, the crack broncho rider, well known for her portrayals of Western types, and fifteen prominent clowns picked from various circuses, will be seen. "The Girl of His Dreams" will be a regular MinA release on the General film programme.

FRITZI SCHEFF SIGNED

Will Appear Under Bosworth Banner in "The Pretty Mrs. Smith"

Fritzie Scheff is the latest star of the legitimate stage to succumb to the financial inducements offered by film men for a screen appearance. The pretty opera star will be seen in a film adaptation of "The Pretty Mrs. Smith," which was seen early this season at the Casino Theater. It is expected that this feature will be released on the Paramount programme about the middle of March.

Among the early Bosworth releases are "Captain Courtesy," featuring Dustin Farnum, and a feature with Elsie Janis in the leading role. The latter picture, "Nearly a Lady," has been completed, and reports from the coast say that, under the direction of Lois Weber, Miss Janis has duplicated her stage triumphs. Dustin Farnum's feature is now under course of production. In addition to the star, Winifred Kingston has also been loaned for this production by the Lasky Company.

500 TURKEYS FOR VITAGRAPHERS

Following its usual custom the Vitagraph Company distributed the annual checks and turkeys among the employes on Christmas Eve. Over five hundred birds were necessary to supply the staff of the Brooklyn plant. None of the birds weighed less than fifteen pounds, and every one, from players to workers in every department, received his bird. Messrs. Smith and Blackton personally gave the birds and a hearty handshake to every person in the long line of employes.

DENY INCE RUMORS

Rumors have been circulating along film row for the past week that Ralph Ince, Vitagraph director, and Anita Stewart had left that company for the New York Motion Picture Company. The rumors have brought forth an emphatic denial from the Vitagraph Company, which states that both the director and star will continue to appear in "Life Portrayals."

WHO STOLE THE PORTRAIT?

Answer to Mystery Will Be Made by Saturday—No Entries Will Be Considered After That Date

HORACE PLIMPTON.

Only three and a half more days and the mystery of "Who Stole the Portrait?" will be solved. Before noon of Saturday the prize-winning ending to Mark Swan's photoplay must be in THE MIRROR office. No endings, no matter how good they may be, will be considered after that date. If you have not yet submitted your finish then get busy at once, for you have only yourself to blame should you lose the prize by being a few minutes late.

Many of THE MIRROR's readers took heed of the warning in last week's issue and the past week has been the greatest of the entire contest. Every mail has brought scores of manuscripts and, already, an additional store-room has had to be secured for the manuscripts. With the three biggest days to come there is no doubt that THE MIRROR-Edison Contest will establish a record in motion picture prize contests.

Immediately after the closing of the contest on noon Saturday, the judges will begin their work of weeding out the manuscripts, for it has been definitely decided that no time will be lost in settling the contest and placing the completed picture on the screen.

Horace Plimpton, Edison's manager of negative production, who is shown above, is enthusiastic over the success of the contest. "I feel sure," he said last week, "that the contest will bring forth that much sought rarity, an original ending. I am also glad to be one of the judges in the contest, as it will give me an unusual opportunity to look over the work of the intelligent amateurs on whom we must depend for the future photoplays as well as the work of well-known professionals."

For the last time we are printing below a synopsis of Mark Swan's photoplay. If you are only making your mind up to compete now you had better secure a copy of the Nov. 18 issue of THE MIRROR which contained the detailed scenario. You can secure this copy for 10 cents. The synopsis follows:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Rafael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia therefore obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by curious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Fleece and Flimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, resents keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the names of persons deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or THOS. EDISON, Inc., can compete for any of the prizes offered in this contest.

Six Prizes

$50.00. For the best completion of the photoplay story (300 feet).

$10.00. In four consolation prizes of $10 each, to second, third and fourth best completion of the photoplay story.

$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of $10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prizes for the best photoplay title;
Originality;
Appropriateness;
Length.

"JONES" ON SCREEN

George Broadhurst's Farce, "What Happened to Jones," Staged by World Film

The World Film Corporation announces a feature film production of George Broadhurst's famous comedy, "What Happened to Jones," as an early release. The production will be made with a number of screen stars in the principal roles.

Fred Mace, who has not appeared on the screen in over a year, will direct the production and appear in a prominent part. Joe Dailey, who has appeared in the legitimate production hundreds of times, will be seen in his original role. Mary Charleson and Josie Sadler, well remembered from their Vitagraph connections, will also have prominent parts. Others in the cast will include Chester Barnett, William Mandeville, Charles A. Mason, Caroline Rankin, and Leon Morgan. Mrs. Henry M. Blossom, wife of the librettist, will make her debut before the camera in the production.

FILM OSBORNE NOVEL

American Company Secures Rights to Lloyd Osborne's "Infatuation"

The American Film Company has secured the motion picture rights to Lloyd Osborne's famous novel, "Infatuation," and it is announced as an early feature release by that company. "Infatuation" was one of the most successful novels from the pen of Stevenson's son-in-law, and will be produced in four reels.

Harry Pollard will direct the production and will also appear in the picture in the role of Cyril Adair. Margarita Fischer will be the Phyllis Lane of the story, and her father will be played by Joseph Singleton. Others in the cast are Mrs. Chance Ward, William Carrol, and Robyn Adair.

WITH THE FILM MEN

So far the new year has calmly rolled along without the disasters predicted for the picture industry. Annual meetings have been held without even making a ripple on the surface, stockholders have indorsed the policies laid down by their boards of directors, and the trade press has been full of announcements of new companies. Pretty optimistic beginning for 1915—eh?

In answer to a number of inquiries as to who the good-looking fellow is who signs "Wid" to his "film stuff" in the *Evening Mail*, he is Fred Gunning, formerly one of our best little publicity experts.

Louis J. Selznick, of World Film fame, left town Monday for a trip the nature of which was not divulged to his working staff. It is a safe bet, however, that when he returns they will all sit up and take notice, for he never fails to bring home a surprise.

After a trip covering five thousand miles, Carl H. Pierce, special representative for Bosworth, Inc., is back at his desk in the Candler Building. During his tour Mr. Pierce interviewed exchange managers, exhibitors and newspapers, ascertaining the needs of the various communities, and establishing an *entente cordiale* with the local press.

"In many districts the local press refused any recognition of the photoplay," said Mr. Pierce. "The stand of the dramatic critic is: 'Why should we recognize the industry? It is hurting the business that gives us our bread and butter.' In others there is a much more liberal view of the motion picture and its part in entertaining and educating the public. Some papers, like the Washington *Times*, are devoting and have devoted for months an editorial daily to the fine points of the industry. In Atlanta the *Georgian* and the *Constitution* are wide awake. In New Orleans the *States*, and in Philadelphia, the *Evening Telegraph* are setting the pace, while in Chicago the *Tribune* and the *Herald* are devoting considerable space to pictures. It is to be hoped that continued awakening will ensue until the industry shall have come into its own."

Our parents picked out the same day, Dec. 31, for both Pop Rock and myself to celebrate our birthdays. Pop has celebrated many more birthdays than I have and while celebrating them has accumulated considerably more of this world's goods. This, however, does not prevent him from being one of the most democratic as well as likable men in the business. Many happy returns of the day, Pop, may you long continue to accumulate health, wealth and happiness.

Sol Lesser, one of the best known exchange men in the West, leaves for New York in a few days to purchase some big features.

V. J. B.

MISS YOUNG IN FEATURE

Clara Kimball Young will make her third appearance in a World Film feature in a film adaptation of "Hearts in Exile," which will be produced under the direction of James Young, who staged "Lola" and "The Deep Purple" for the World Film.

FLORENCE REED IN "THE DANCING GIRL."
Famous Players' Release of Jan. 11.

CHARLES HILL MAILES.

You will remember Charles Hill Mailes as Flanagan in the Biograph-Klaw and Erlanger production of "Seven Days," in the title-roles of "The Billionaire" and "Colonel Pons," and in "The Fatal Wedding" and "Lord Chumley." After four years playing character roles with the Biograph Company, Mr. Mailes has left that organization. Before entering the screen ranks Mr. Mailes had a long stage career, including appearances with William Faversham, "The Third Degree," "The Witching Hour" and many other notable productions.

UNIVERSAL ELECTION

P. A. Powers Climbs Aboard Again—Executive Staff Practically Retained

The most important development of the annual stockholders' meeting and election of officers for the Universal Company last week was the return of P. A. Powers to activity in the "Big U." This is taken to indicate that Mr. Powers was the mysterious purchaser of the large block of Universal stock recently transferred. P. A. Powers was elected treasurer of the company, succeeding R. H. Cochrane, who, however remains vice-president of the company.

Harmony was the keynote of the meeting, and the officers and directors chosen are practically unchanged. Carl Laemmle was re-elected president, and R. H. Cochrane vice-president. P. A. Powers becomes treasurer, George R. Kann is assistant secretary, and Joe Brandt becomes manager of the home office.

On the board of directors are Carl Laemmle, R. H. Cochrane, P. A. Powers, J. A. McKinney, and John B. Stanchfield.

LIFE-PHOTO SUES ALCO

Seeks to Stop Release of Feature Production of "Springtime"

Suit was started last week in the Supreme Court of New York County by the Life Photo Film Corporation against the Alco Film Corporation for a permanent injunction, restraining the latter company from disposing of the eight copies of "Springtime," which were delivered by the Life Photo Company to the Alco Corporation before the contract was canceled between these two companies.

A temporary injunction was granted by Judge Hendricks, of the Supreme Court. The papers recited in detail the transactions between the two companies, setting forth that the defendants committed a breach of contract, and although they have not as yet exhibited "Springtime," in order to avoid any possibility of their using any of the prints in their possession, action was commenced.

Judge Warren W. Foster and Jacob Newman are the attorneys for the Life Photo Film Corporation in this suit.

"The Avalanche," just completed by the Life Photo Company, will be released Jan. 11.

"AROUND THE WORLD"

Romaine Fielding Starts Trip to Circle the Globe for the Lubin Company

Romaine Fielding, heading a company of twenty-one, started from Philadelphia on Monday on the first leg of a trip that will take him around the world for the Lubin Company. It is expected that three years will be spent in the trip. Fielding's first stop will be Phoenix, Ariz., where pictures will be taken during the Winter. After that the tour will take the company to California, the Hawaiian Islands, and Alaska. Further details have not yet been announced.

Three special cars were chartered to carry the company, with properties, and two automobiles, to Phoenix. Fielding expects to arrive in the Southwest on Friday. This tour marks the first time in the history of motion pictures that the globe will be circled by so large and complete a company. Sigmund Lubin's choice of Romaine Fielding to take charge of the trip is signal recognition of the author-director, leading man and manager.

FEATURE FILMS OF THE WEEK

"The Eternal City" Produced by Famous Players, Presents Pauline Frederick in a Strong Drama—"Cameo Kirby" a Lasky Feature—"The Sins of the Mother" Vitagraph's Prize Winner

"THE ETERNAL CITY"

Adaptation of Hall Caine's Novel and Play of the Same Name. Produced by the Famous Players' Film Company in Eight Parts. Directed by Edwin S. Porter and Hugh Ford.

Donna Roma	Pauline Frederick
David Rossi (David Leone)	Thomas Holding
Little Roma	Kittens Reichert
Little David	Arthur Oppenheim
Leone, a Papal Guardsman	George Stilwell
His Wife	Della Bella
Baron Bonelli	Frank Losee
Pope Pius XI.	Fuller Mellish
Charles Minghelli	Cliquet Lance
Dr. Roselli	George Majeroni
Bruno Rocco	John Clulow
Elena Rocco, his wife	Amelia Rose
Joseph Rocco, their son	Freddie Verdi
Princess Bellini	Lottie Alter
English Ambassador	Lawrence Grant
Members of Embassy	Macy Harlan and Walter Craven
The Baker	F. Gaillard
The Baker's Wife	Mary Lander
Father Pinori	Robert Vivian
Padrone	Herbert Huber
Police	William Lloyd

"The Eternal City" is the best argument that an American producer has ever offered in favor of the long photoplay; more than that, we are inclined to name it as the finest dramatic work thus far made here or elsewhere. And having penned this assertion, we have premonitions of a chorus of protests that may, or may not, be forestalled by a little explanation. Stories have been presented in eight reels of pictures frequently enough; but there have been few eight-reel stories. Perhaps the difference is sufficiently obvious; but if it is not, if one wants to see exactly what is meant by an eight-reel story in contrast to a story made to fill eight reels, we can do no better than suggest a careful consideration of this production.

"The Eternal City" has the first essential of any drama, whether of the stage or the screen, a big, human narrative developed with surpassing skill; it has the second, players who are able to express the last throb of emotion born of dramatic situations, and it has the third, magnificent settings, new to photoplays—the Coliseum, the Roman Forum, the Vatican Gardens—all photographed in Rome last Summer. Estimate the qualities comprising the appeal of "Cabiria," of "Quo Vadis," of anyone of the startling spectacles, American or foreign, and the order will be reversed. First of all, one appreciates a tremendous scenic accomplishment, and after that one follows the classic narrative and the expression given it by the actors with an interest largely dependent upon a knowledge of history. And again, what makes the most lasting impression in our best Western pictures? Is it the story, the acting, or is it some battle or massacre laid in a valley flanked by towering mountains? Theatrical producers have learned to their sorrow that settings, however gorgeous, will not carry a play, and now that the novelty has worn off the same is likely to be true in pictures. People want more than an appeal to the eye; they want a story that grips the interest without offending the intelligence, and they want acting that touches the sympathies. Because "The Eternal City" scores high on these two counts, and is beautifully staged in the bargain, we call it the finest of dramatic works. Now for the chorus of protests.

To be truly consistent we should immediately point out the virtues of the plot derived from Hall Caine's novel and play; but Pauline Frederick upsets the natural order of things. The whole production is a surprise, and she is the biggest surprise of all. She sweeps everything before her in quite the most persuasive and natural portrayal of an emotional role that we recall. Her beauty, dark, intense, striking—the happy combination of strongly molded features, fascinating eyes, a wealth of hair and a superb figure—makes her an ideal type for pictures. And behind the physical charm, which Miss Frederick possesses to such a marked degree, is a mature art that makes a real character of Donna Roma—a woman of deep passion and high spirit. One feels the passion and the spirit, harbingers of tragedy, when Donna Roma stands on the balcony of the prime minister's house and hears herself denounced by David Leone, the young Socialist orator, whom she does not recognise as the playmate of her childhood. But the audience knows the relationship of these two people and recognizes the strong dramatic contrast in position and ideals that the years of separation have wrought. From this point Miss Frederick builds up a character of compelling force, revealing with remarkable fidelity each emotional fluctuation as her hatred of David turns into a love so sincere that to save him she shoulders the blame for a murder she did not commit.

Dominant as Miss Frederick is in the climactic scenes of the picture, the value of Thomas Holding's genuine playing of the part of David should not be overlooked. He is an excellent type for an idealistic reformer, as is Frank Losee for the character of Baron Bonelli, who becomes prime minister. The only questionable bit of acting is given by Fuller Mellish as Pope Pius XI, when, toward the close of the film, he reverts to his familiar stage practise of over-emphasis and exaggerated gesticulation.

Returning to the story, opening with a prologue, one conspicuous virtue is immediately apparent. There are no loose plot threads taken up and then dropped because they are unrelated to subsequent happenings. No doubt this picture could be cut; but it would suffer in consequence; for as the story progresses and becomes more involved there are frequent references to earlier relationships that give poignancy to the situations in which the characters find themselves. It is important that we know something of the childhood of David and Roma, how they came to find shelter under the same roof and were separated; how Roma, in maturity, became the mistress of Baron Bonelli and how David became a Socialist orator, never guessing that his father was the Pope. The irony of fate looms large in the parts these characters play, and by odd coincidences, made plausible in the development, the steps of three people—a Pope, a concubine and a Socialist leader—so widely separated by all social laws, are guided into the same path. Starting with a clear exposition, Directors Porter and Ford progressed to sound drama in which the characters are made to work out their destinies.

Considered merely as a spectacle, "The Eternal City" presents unparalleled backgrounds in scenes such as the meeting in the Coliseum and the Pope's jubilee, to mention but two of the more memorable gatherings in which large crowds are used to good purpose. As shown at the Lyceum Theater, uncertain projection lessened the value of some choice scenic effects; but that cannot be charged against the producers of this remarkable photoplay. D.

"CAMEO KIRBY"

Produced by the Jesse L. Lasky Feature Photoplay Company by Arrangement with the Liebler Company. From the Play by Booth Tarkington and Harry Leon Wilson.

Gene Kirby	Dustin Farnum
Larkin Bunce	Dick La Reno
Jack Moreau	Fred Montague
John Randall	James Neill
Tom Randall	Jack Mullally
Adele Randall	Winifred Kingston
Aaron Randall	Ernest Joy

We believe that the average photoplay audience has a failing for gentleman-adventurers of the Cameo Kirby type. Cameo loses his all, through no fault of his own, and turns to living by his wits, with the cards as his tools and the Mississippi River steamboats as his place of business. Even the most prosaic of us must immediately form a liking, mixed with admiration for Kirby. And when we find him falling in love with so pretty a girl as Winifred Kingston makes Adele Randall, we are shoulder to shoulder with him in our wishes for his success. Of course, we can foresee when the boiler blows up and the steamboat catches fire that Cameo is to be the hero who will save Adele. We knew he would, even when it looked for a few minutes as though she would have been safer, and saved considerable effort by pulling herself into one of the life-boats that hovered about the scene. Instead, Cameo turns his back to the life-boat and swims with Adele to the distant shore.

The steamboat explosion was the result of one of those races between rival Mississippi boats that have been the delight of romantic writers since Uncle Tom was born. The least said concerning the realism of the race scenes the better, since "Cameo Kirby" is a thoroughly interesting story at all times, satisfactorily told, and finely played. Dustin Farnum meets in every detail our ideal of Cameo Kirby. After saving Adele he neglects to learn her identity. On a later trip her father, an old friend of Kirby's family, is caught in the net of Jack Moreau, another gambler, and loses fast. When things reach the point that Randall is betting his plantation in the game, Cameo decides to intervene with the result that he wins the plantation. He intends to return the deeds to Randall the following morning, but before that time Randall commits suicide, and Cameo is shot by Moreau, who then asserts that Cameo cheated Randall out of his plantation. Later Cameo kills Moreau in a fair duel, but things are so maneuvered that it appears that Cameo is guilty of murder. Pursued by a posse, Cameo is saved through the aid of Adele, and when, after several tense scenes, the air is finally cleared, Cameo weighs his cards and Adele in the balance and decides to give up the former. A sad farewell is bid to Bunce, his good natured gambling partner and teacher.

In this last mentioned role, that of Larkin Bunce, Dick La Reno contributes one of the best characterizations of the pictures. The cast is entirely satisfactory, and the settings complete a picture of Southern life before the war that has many elements of popularity. The photography is standard. W.

MARY FULLER IN "MY LADY HIGH AND MIGHTY."
Two-Reel Victor Release on Universal Programme.

"THE SINGLE ACT"

Two-Reel Lubin Drama. Directed by Paul Powell. Written by Marc E. Jones. Released Dec. 23.

George Burton, thief	George Routh
Mary Fox, his girl	Velma Whitman

The scenic feature that differentiates this play from a good many others is the juxtaposition of two rooms with a secret door in between. Passing through this hidden passage the thief becomes the respectable man, presumably, who woos the daughter of the quarry foreman.

The rest of the story is not new. The single act referred to in the title is a theoretical redeeming quality preached by a minister, who claimed that a single good act could atone for a whole multitude of sin. This preys considerably on the mind of the burglar, who carries the clipping with him, even being given to pulling it out in the middle of his occasional lapses. The interest to this is lent by the fact that the police are after him and trace him to his rooms. Here, after fooling the police for some time, they finally get close on his trail and he escapes hurriedly. At the quarry to which he flees he meets the girl and her father, and at the sacrifice of his own life saves a kitten belonging to the girl. He does not win the girl, but presumably his entrance into comfortable quarters in the hereafter is much facilitated by his sacrifice.

The offering is neither strong nor weak in every way it is strictly average. F.

BROADWAY STAR FEATURE

"The Sins of the Mother"

Prize Drama, Written by Elaine Sterne and Produced by the Vitagraph Company in Five Reels. Directed by Ralph W. Ince.

Trixy Graham	Anita Stewart
Norris Graham	Earle Williams
Mrs. Raymond	Julia Swayne Gordon
Alice	Lucille Lee Dorcy
Anatole De Vere	Paul Scardon

Some 3,500 men, women and children submitted scenarios in the Vitagraph *Evening Sun* photoplay contest, won by Elaine Sterne with "The Sins of the Mother," for which she received $1,000. Having pocketed the first prize, Miss Sterne can afford to regard with tolerant good nature the 3,499 losers, who will become the severest of critics for the time being. They will weigh the picture very carefully, in a human, if not altogether charitable, effort to discover where it is wanting. They may even take heart from the fact that "The Sins of the Mother" is not a perfect photoplay after all, and that the next time they may write one nearly as good.

At the outset it should be said that the story is interesting, extremely well produced, and suggestive enough to excite analysis that a lesser work would not warrant. Being a sincere drama of present-day life, it invites comparison with the facts of life, a test to which it would be folly to place the customary run of photoplays. Briefly, the theme is this: A daughter inherits from her mother a taste for gambling, and the mother arouses the inclination that is dormant in young girlhood. Eventually it is the ruination of the daughter.

This might be either a study of environment or heredity, or both. As a matter of fact, there is something of each, and where one may accept the influence of environment as plausible, the same cannot be said for the implied power of inherited habits. And gambling is a habit not to be classed with the use of alcohol or drugs, which after a time become physically necessary. Vices are not inherited, and Miss Sterne makes a mistake in working on the assumption that they are.

That this is the author's idea crops out early in the story, when Mrs. Raymond sends Trixy to a convent in the hope of counteracting a passion for gambling, which she fears may have been imparted to the girl at birth; for Mrs. Raymond is an inveterate card-player herself and surreptitiously conducts a gambling house. At all events, she shows a laudable desire to have Trixy grow into a good woman, and then, when the girl is perfectly content with a spiritual life among the Sisters, Mrs. Raymond, without any explanation being given, suddenly changes her attitude and drags the unwilling Trixy into a worldly life. She practically forces her to play cards.

From this point, granting an inexperienced young woman's susceptibility to environment, it is not difficult to credit the metamorphosis of the bashful convent girl into a social favorite; but one experiences doubt when she declares that "she loves bridge whist better than anything in the world." The playing of bridge whist may be a fascinating, wasteful amusement for idle women; but it is not worth dignifying with a place among the major vices that sweep love, honor, duty, everything in fact, before them. Trixy is not presented as a shallow or foolish young woman in any other respect. She falls honestly in love with the sweetheart of her childhood, marries him, and is happy, save that she must indulge her passion for games of chance. And by so doing she has everything to lose and nothing to gain. Ordinarily, gambling is one expression of a reckless character; here it is made the ruination of an otherwise sound character.

Dropping the possibilities for disagreement with Miss Sterne's theme, one finds a nicely calculated dramatic plot, the chief defect in which is a tendency to show in much the same form the various steps in Trixy's downfall—how she succumbs to temptation time and again. Her betting on the races affords opportunity for some good horse-racing scenes, and the climax, the accidental shooting of the young woman while in a gambling house raided by her husband, the district attorney, is a tragic and a befittingly unhappy ending. The plot was given a number of ingenious twists not touched upon here.

Director Ince was fortunate in his three chief players, Anita Stewart, very attractive as Trixy; Earle Williams, unaffectedly sincere as the husband, and Julia Swayne Gordon, a convincing type for the mother. Paul Scardon gives a telling character sketch as Anatole, the suave gambler. Probably through an oversight, some scenes were not tinted to indicate night as called for by the action; but this is a small matter in a picture staged and photographed with evident care. D.

The Zoo Park, north of Springfield, Ill., with 250 acres, has been leased by the Illinois Film Corporation, which will soon begin producing two one-reel pictures a week. Earl J. Karm, former manager of the Majestic Theater, Springfield, and H. V. Johnston, of Mobile, Ala., have been engaged to superintend the production work.

THE EXPLOITS OF ELAINE

The Story of

The Vanishing Jewels

In the Third Installment of

ELAINE

No ancient conquerer returning from his victories with captives chained to his chariot wheels enjoyed more triumphant acclaim than has greeted **ELAINE.** From all parts of the country come telegrams of congratulation and praise. The biggest and best serial yet has struck the bull's-eye of public approval.

In the story of "The Vanishing Jewels" the super-criminal, with the confidence born of his marvelous skill, warns his victim beforehand that he will rob him at noon of a certain day. In spite of the great **CRAIG KENNEDY,** in spite of all precautions, jewels worth a fortune vanish. Here are truly suspense and thrills intensified.

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PATHÉ

HOWARD ESTABROOK.

ESTABROOK FOR WORLD

Will Be Seen in Film Adaptation of the Novel "The Butterfly"

Howard Estabrook is the latest legitimate star to join the World Film Company's ranks. The former Brady and Frohman luminary has been secured to appear in a film adaptation of "The Butterfly," a novel by Henry Ketchell Webster.

In this offering Howard Estabrook will play opposite Barbara Tennant, who has been seen in several recent World Film successes. The production will be made in the South.

CHARLES PATHE SAILS

Head of Film Company the Host at Farewell Dinner

When Charles Pathe, president of Pathe Freres, decided to sail for Europe he decided that he would announce his departure and also the new plans of huge scope which he had formulated for the ensuing year by giving a dinner to his staff and the members of the trade press. Covers were laid for thirty, among them: Charles Pathe, Paul Fuller, I. W. Goodfield, W. S. Van Doern, Charles Dupuis, J. Wessel, Leo Wharton, M. De Angelis, R. T. Furman, C. Julien, E. Ferrand, C. A. Karpen, A. Arave, F. H. Knocke, Jule Burnstein, Felix Mallta, E. A. McManus, F. Wathne, R. T. Vernot, F. J. Beecroft, P. A. Parsons, J. W. Buck, Theo Wharton, W. F. Hurst, Manuel Ramieres, W. A. Johnston, J. K. Burger, G. Bardet, L. E. Franconi, and H. F. Kingsbury.

The dinner itself was enough to make the heart of a man glad, and the wine which flowed freely seemed to take the guests, most of whom were French, back to their native country. It certainly loosened their tongues, so that the speeches, which every one made, were well worth listening to. Mr. Pathe spoke feelingly of the loyalty of his staff and outlined his plans. Mr. Mallts and the other department heads responded and promised to cooperate in making the company the biggest thing in the film industry. The Wharton brothers apologized for the absence of Arnold Daly and spoke of the wonderful possibilities of "The Exploits of Elaine." A toast was drunk to Mr. Bonvillain, who is in the trenches fighting for France.

One of the touching moments of the evening was a short tribute of remembrance to Mr. Rousell, whose death occurred recently. Ed McManus, of the Hearst publications, offered the tribute to his memory.

The party broke up in the "wee sma' hours," and if fifty per cent. of the expressions of loyalty and promises of earnest effort materialize, Pathe must perforce be the biggest factor in the picture business. Mr. Pathe sailed for Europe yesterday.

ELAINE STERNE SERIES

Photo-playwright Signed to Write One Feature a Month for Mary Fuller

Elaine Sterne, author of the Vitagraph Company's prize photoplay, "The Sins of the Mother," has been engaged by the Universal Company to write one feature photoplay a month around the personality of Mary Fuller. These pictures will be of two reels and over.

Miss Sterne has made a close study of her star, and "The Witch Girl," and "My Lady High-and-Mighty" are two of the best results of her study. Another feature, "The Sphinx," is now under day.

QUICK WORK BY "ANIMATED"

Five hundred feet of film have been received by the Universal Animated Weekly showing the destruction wrought by the German warships in the bombardment of Scarborough, England. The film was brought over secretly by an agent of the Universal, owing to the English prohibition against its shipment, and will be shown in the next issue of the Animated Weekly.

Bill's Restaurant

Once upon a time two brothers lived on an Island far out in the Sea. Their names were Bill and Sam.

One night during a great storm a ship was hopelessly stranded on the shore. The hull was not damaged much, and as the crude island village could afford no ready shelter, the passengers and crew decided to live on board. But the seas had gotten into the hold and all the food was ruined.

Bill and Sam were quick to grasp the opportunity. They carried sandwiches and coffee and pie to the ship in baskets. The famished castaways bought eagerly and the brothers made an arrangement with the Captain for the exclusive food privilege on the ship.

The food was cheap and crude, and Bill soon saw the necessity of improving its quality and varying the bill of fare, but Sam wouldn't agree to any such expensive arrangement. Their customers simply had to take the food offered or starve, and to Sam improvement of quality meant nothing else than cutting down profits. So the brothers quarreled and Bill started to build a restaurant on the shore.

In the midst of his preparations Bill ran short of money and urged Sam to become a partner in the new enterprise, but Sam refused and Bill had to borrow from his neighbors and go ahead with his plans alone. He knew that he was sacrificing a lot of easy money for an idea, but when he finally opened his doors for business, Bill had a **restaurant.** His equipments were the finest obtainable, his cook was the best on the island—and his material was the pick of the market. Consequently, the food he served was pure and delicious, and of such variety that no appetite could possibly grow tired of it. Of course, Sam is still doing a **little** business with his basket, because there are a few people everywhere whose ignorance makes them awkward and uncomfortable outside of the squalid surroundings they are used to. These are Sam's customers.

Bill's Restaurant was a success even beyond his own expectations. Nearly all the townsfolk closed up their kitchens, because the food at Bill's was better than they could prepare at home. The ship people were so well satisfied that they knocked their ship to pieces to build houses and became permanent citizens of the beautiful island, causing it to grow wealthy by establishing a regular trade with vessels which formerly had visited there but once a year. Thus Bill's Restaurant became a great benefit to his native city, and Bill was heaped with riches and honor.

On a larger scale the motion picture business is exactly like that. It caters to countless eager appetites.

Bill is the manufacturer who provides the best-that-can-be-made pictures, and Sam is the nearsighted "hang the quality—get the coin" film peddler. His trade is with those who don't know any better.

The marooned people are the Exhibitors. The food which they must have to-day or starve is the one-reel comic picture. Those few exhibitors who cannot keep their footing unless there is sawdust on the floor, still get along with Sam's rank stuff, but the wise majority turns gratefully to quality and variety on a high-class reliable program.

MinA Films are the most finished and satisfying comedies on the market today. They are the result of forethought and long preparation.

MinA Films are the unusual in one reel comedies—uniform in technical quality, always full of humorous surprises and are served every THURSDAY on the matchless GENERAL FILM PROGRAM.

NEW LASKY STAR

Edith Wynne Mathison to Appear in Adaptation of "The Governor's Lady"

Following the announcement in last week's MIRROR that Edith Wynne Mathison would be starred in a forthcoming Lasky production, Samuel Goldfish, treasurer of that organization, states that "The Governor's Lady" has been chosen as the vehicle to present the famous star in her screen debut.

Edith Wynne Mathison's stage career has been a most notable one. Miss Mathison's first American appearances were made under the management of Ben Greet in "Everyman," as well as a number of Shakespearean roles. After returning to England to appear as Sir Henry Irving's leading woman, Miss Mathison was next seen here in the original production of "The Servant in the House," written by her husband, Charles Rann Kennedy. Later Miss Mathison appeared in the leading feminine roles at the New Theater, when that playhouse was under the management of Winthrop Ames. Her most recent appearance here was in "The Spy," under the management of Charles Frohman.

LETTERS AND QUESTIONS

J. D., Philadelphia.—At last accounts, E. Mason Hopper, formerly director for Essanay, was producing films in Grand Rapids, Mich. This was a month or two ago, but we have heard of no change in his plans since then. If you will address a letter to Mr. Mason in care of THE MIRROR it will be advertised and probably reach him without much delay.

C. F. E.—Many thanks for your letter in answer to our request to hear from readers. We appreciate your kind words regarding the department, but like even more your suggestions for improvement. Of course, you are right in your statement that the manufacturers should welcome suggestions and criticisms of the pictures from the fans. Perhaps we shall be able to find space for letters of this kind in the future, but we cannot promise it just now. Why not write direct to the manufacturers? They are more than anxious to hear from the fans themselves, but you must work it both ways: Be as ready to praise a good picture as you are to take up your pen against one you consider poor.

Arthur Hornblow, editor of the *Theater Magazine*, has sold the motion picture rights to his novel, "The Prodigate," to the Essanay Company. The story will be adapted for a multiple-reel production.

World Film Corporation

Presents

BERT LEVY

the famous artist-entertainer in the

1-Act "Bertlevyette"

"New York and Its People"

Produced under direction of Sid Olcott

Released January 11th

A Liebler Feature

CLARA KIMBALL YOUNG

in

"THE DEEP PURPLE"

by Paul Armstrong and Wilson Mizner.

Released January 11th

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THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Lasky) H. B. Warner in The Ghostbreaker.
(Smalleys) Lois Weber in False Colors.
(Famous) Florence Reed in The Dancing Girl.
(Smalleys) Lois Weber in Aurora Leigh.
(Famous) Marie Doro in The Morals of Marcus.
(Lasky) Edith Taliaferro in Young Romance.
(Lasky) Marguerite Clark in The Goose Girl.
(Lasky) Edward Abeles in After Five.

General Film.

(Biograph) The Woman in Black.
(Biograph) Under the Gaslight.
(Vitagraph) The Little Angel of Canyon Creek.
(Vitagraph) The Sage Brush Gal.
(Vitagraph) How Cissy Made Good.
(Vitagraph) Two Women.
(Edison) Hanion Brothers Fantasma.
(Essanay) When Love and Honor Called.
(Kalem) The School for Scandal.
(Lubin) The White Mask.
(Lubin) The District Attorney.
(Lubin) The Valley of Lost Hope.

World Film.

(Calif.) Beatrix Michelena in Mrs. Wiggs of the Cabbage Patch.
(Shubert) Bertlovyetto in Famous Rulers of the World.
(Shubert) Clara Kimball Young in The Deep Purple.
(Shubert) Bertlovyetto in New York and Its People.
(Calif.) Beatrix Michelena in Mignon.
(Shubert) Bertlovyetto in Great Americans—Past and Present.
(Shubert) Lillian Russell in Wildfire.
(Shubert) Bertlovyetto in Famous Men of To-Day.

Sawyer, Inc.

Cecil Spooner in Nell of the Circus.
Spirit of the Conqueror.
Oath of the Sword.
Without Hope.
As a Man Sows.
The Lady of Lyons.

K. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Jewess.
Lionel Barrymore in The Span of Life.
Beulah Poynter in Born Again.
Markia, or, The Destruction of Carthage.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

George Kleine.

Anthony Novelli in Julius Cæsar.
Howard Estabrook in Officer 666.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.
Anna Little in Called Back.
Helvetia.
Edna Mayo and Ernest Truex in The Quest of the Sacred Gem.
The Crown of Richard III.
Gisela Ramond and Thurlow Bergen in The Fireman and the Girl.
The Toreador's Oath.
When Fate Was Kind.
More Than Queen.
The Stolen Birthright.

Warner's Features.

The Price He Paid (Ella Wheeler Wilcox).

LICENSED FILM RELEASES

Monday, Jan. 11.

(Bio.) The Girl He Brought Home. Dr.
(Edison) A Superfluous Baby. Com.
(Ess.) Swedie's Suicide. Com.
(Kalem) The Adventure at Briarcliff. Two parts. Com.
(Lubin) Patsy Bolivar Series, No. 3. "Patsy at College." Com.
(Pathe) Pathe's Daily News, No. 93.
(Selig) The Old Code. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 91.
(Vita.) The Fates of Flora Fourbush. Part 2. "The Treasurer Temple of Bhosh." Com.

Tuesday, Jan. 12.

(Bio.) The Third Act. Two parts. Dr.
(Edison) Olive's Other Self. Eighth of "Olive's Opportunities" Series. Dr.
(Ess.) By a Strange Road. Dr.
(Kalem) A Bold, Bad Burglar. Com.
(Lubin) Baseball and Trouble. Com.
(Selig) Harold's Bad Man. Com.
(Vita.) A Mix-Up in Dress Suit Cases. Two parts. Com.

Wednesday, Jan. 13.

(Edison) Curing the Cook. Com.
(Edison) McGinty and the Count. Com.
(Ess.) The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend." George Ade. Com.
(Kalem) The Stolen Ruby. Two parts. Dr.
(Lubin) When Honor Wakes. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 94.
(Selig) The Richest Girl in the World. Dr.
(Vita.) The Hair of Her Head. Com.

Thursday, Jan. 14.

(Bio.) Getting Into a Scrape. Com.
(Bio.) Near-Educational Series. The Cheese Industry. Com.
(Ess.) When Slippery Slim Went for the Eggs. Com.
(Lubin) The Friendship of Lamond. Two parts. Dr.
(Mina) Distilled Spirits. Com.
(Selig) Hearst-Selig News Pictorial, No. 92.
(Vita.) The Legend of the Lone Tree.

Friday, Jan. 15.

(Bio.) The Inevitable Retribution. Dr.
(Edison) Lena. Two parts. Com.
(Ess.) Dear Old Girl. Two parts. Dr.
(Kalem) A Boob for Luck. Com.
(Lubin) Out of the Storm. Dr.
(Selig) The Shallburg Volunteers. Com.
(Vita.) Chiefly Concerning Males. Com.

Saturday, Jan. 16.

(Bio.) The House Horror. Dr.
(Edison) The Banker's Double. Dr.
(Ess.) Broncho Billy and the Sisters. Reg. in the U. S. Patent Office. Dr.
(Kalem) The Broken Circuit. Tenth of the "Hazards of Helen" Series. Dr.
(Lubin) Mr. Stubb's Pep. Com.
(Lubin) Spaghetti and Lottery. Com.
(Selig) Robert Thorne Forecloses. Dr.
(Vita.) The Saze-Bush Gal. Broadway Star Features. Three parts. Dr.

MUTUAL FILM RELEASES

Monday, Jan. 11.

(Amer.) Restitution. Two parts. Dr.
(Keystone) (Title not reported.)
(Rell.) Our Mutual Girl, No. 52. Top.

Tuesday, Jan. 12.

(Beauty) The Spirit of Giving. Dr.
(Maj.) Probation. Dr.
(Than.) The Speed King. Two parts. Dr.

Wednesday, Jan. 13.

(Amer.) The Black Ghost Bandit. Dr.
(Broncho) Mother Hulda. Two parts. Dr.
(Rell.) The Terror of the Mountains. Dr.

Thursday, Jan. 14.

(Domino) In the Land of the Otter. Two parts. Dr.
(Keystone) (Title not reported.)
(Mutual) Weekly No. 106.

Friday, Jan. 15.

(Amer.) The Clubman's Wager. Dr.
(Amer.) Producing a Nation's Pride. Edu.
(Kay-Bee) The Cross of Fire. Two parts. Dr.
(Princess) Pleasing Uncle. Com.

Saturday, Jan. 16.

(Keystone) (Title not yet reported.)
(Rell.) One Flight Up. Two parts. Dr.
(Royal) The Unwilling Bride. Com.

UNIVERSAL FILM RELEASES

Monday, Jan. 11.

(Imp) No release this week.
(Joker) The Butler's Baby. Com.
(Victor) My Lady High and Mighty. Two parts. Com.-Dr.

Tuesday, Jan. 12.

(Big "U") The Useless One. Dr.
(Gold Seal) A Woman's Debt. Two parts. Dr.
(Nestor) A Maid by Proxy. Com.

Wednesday, Jan. 13.

(Animated Weekly) No. 149.
(Rejalf) Reunited. Two parts. Dr.
(L K O) Thou Shalt Not Flirt. Two parts. Dr.

Thursday, Jan. 14.

(Big "U") The Hearts of the Bradys. Dr.
(Rex) Pawns of Fate. Two parts. Dr.
(Sterling) Those German Bowlers. Com.

Friday, Jan. 15.

(Imp) A Gentleman of Art. Two parts. Dr.
(Nestor) When the Mummy Cried for Help. Com.
(Victor) Father's Strategy. Com.-Dr.

Saturday, Jan. 16.

(Bison) The Governor Maker. Two parts. Modern. Dr.
(Joker) Hubby's Cure. Com.
(Joker) Quaint Brittany. Edu.
(Powers) An Outlaw's Honor. Dr.

MUTUAL FILMS

When Fate Rebelled (Princess, Jan. 1).—By no means an unusual melodrama; but one that profits by a few scenes which may be considered exciting. Of two admirers, Alice prefers Reynolds, thereby incurring the enmity of Rawlings, the other suitor, who by profession is the leader of a band of crooks. Alice is in the automobile with Reynolds when the money he is carrying for a payroll is stolen. He accuses his companion, and it remains for her to trace the theft to Rawlings and his gang. Before the thieves are captured there is an automobile chase accompanied by much shooting. Muriel Ostriche makes an attractive heroine, and she is given adequate support by Boyd Marshall and Frank Wood. D.

In the Vale of Sorrow (Beauty, Jan. 5).—The title given this film, as general in its scope, does not at all suggest the nature of a story, which is not without sympathetic, human qualities. The father of a quite numerous family is taken seriously ill, and the mother, finding it impossible to provide for all of her children, sells the baby of the household to a wealthy, childless old man. Unexpectedly the father recovers, and is told that the child is dead; but he learns otherwise when, in the capacity of a gasman, he visits the house of the wealthy man, and finds his little daughter, who returns home with him. It is a fair picture acted by Joseph Harris, Virginia Kirtley, and Fred Gamble. D.

The Bridal Bouquet (Thanhouser, Jan. 3).—Rather a pretty story, produced from a scenario by Philip Lonergan and acted in the principal parts by Mignon Anderson and Morris Foster. The sentiment connected with the bridal bouquet, customarily tossed by a bride to her bridesmaids, is at the bottom of the plot. As it happens in this instance, the bouquet falls into the arms of a seamstress, who is in danger of being deserted by her sweetheart. The flowers prove a lucky omen, for when she returns home that evening Jim regrets his infidelity and insists upon an immediate marriage, which, of course, delights the seamstress. The film is attractively staged. D.

"Shep," the Sentinel (Thanhouser, Jan. 1).—There is just enough story in this picture to furnish "Shep," Thanhouser's intelligent collie, with a part that reveals his attainments. A misunderstanding between sweethearts assumes serious proportions, and then "Shep" concludes that by stealing certain notes and carrying them to those for whom they are not intended, he can straighten matters out. Incidents are nicely contrived to make good use of an exceptionally well-trained dog. Rene Farrington and Nolan Gane are not severely taxed in the parts of the sweethearts. D.

Trapped by Heliograph (American, Dec. 15).—The heliograph, it may be recalled, is an instrument devised to catch the sun's rays and reflect them in flashes, which, according to a prearranged code, convey a meaning. In this one-reel drama of military life a story has been devised apparently for the purpose of introducing the heliograph. Operated by a girl, the instrument summons soldiers to the aid of a paymaster and several army officers held captive by bandits. The plot is not particularly convincing, but the scenes, considered individually, are well enough presented and the acting suffices. D.

KALEM COMPANY

THE LEECH
A Two-Act Production of the
ALICE JOYCE SERIES
Miss Joyce has never appeared in a stronger role than that of Grace, the Salvation Army girl who exposes the bogus nobleman. This feature is a genuine headliner!
Released Monday, January 18th
Attention-arresting 1, 3 and 6-Sheet four-color lithographs

CORNELIUS AND THE WILD MAN
A wild man who escapes from a circus sideshow; a farmer who thinks himself a second Hercules, and his strong-arm wife, make this a veritable riot of fun.
Released Tuesday, January 19th

Scene from "THE FAST MAIL'S DANGER"

THE CABARET SINGER
Tom Moore and Marguerite Courtot in a Two-Act Drama
That the concert singer's beauty masks a shallow mind, is not discovered by the millionaire until he weds her. The outcome is of rare interest.
Released Wednesday, Jan. 20th
Strong 1, 3 and 6-Sheets

COOKY'S ADVENTURE
This is a warning to people who make foolish election bets. All sorts of trouble besets Rogers, who loses one.
Released Friday, Jan. 22nd

THE FAST MAIL'S DANGER
One of the Episodes of the
HAZARDS OF HELEN RAILROAD SERIES
The convict's hand-over-hand climb from the telegraph pole to the switch tower; Helen's battle with the fugitive, and the foiling of the plot to rob the Fast Mail, a few of the sensational incidents.
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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

BY WILLIAM LORD WRIGHT

Have you in your possession the pamphlet of rules and standards which will be sent upon receipt of a written request by the secretary of the National Board of Censorship, 70 Fifth Avenue, New York city? Every photoplay author should have these rules and should study them carefully. Many authors have written gayly along with little thought to censorship standards, both State and National. The time has come when writer, editor and director must pay particular attention to the motion picture censors. Censorship is a serious proposition and is becoming more so. Eustace Hale Ball recently asserted: "To declare that *risqué* situations, grewsome details, exposition of the methods of criminals are necessary for dramatic punch shows a complete misunderstanding of the possibilities of the 'struggle,' the fundamental of every real play, whether on the screen or on the stage. Only the other day a prominent publisher said to me: 'The people are sick and tired of domestic muck-raking, as well as political. They want the old-fashioned kind of theme, sweet characters, decent heart-interest and a pleasant after-taste in plays and books. There are millions of combinations possible with the clean elements, and I tell you the fashion for prurient, morbid subjects is out of date.' He is not a publisher of poems or religious works, but makes his money from popular-priced fifty-cent editions. The script writer who lingers in the realms of cheap melodrama, sex thrillers and vice-monging is trying to reap a harvest from a field already filled with stubble. His themes *must* keep pace with the fashions and the demand of the universal board of censorship, the public. Every writer, every director, despite vaunted value of loyalty to the 'firm,' is working primarily for himself. As a business proposition every cent saved by avoiding enforced alterations in a costly production lends added value to the scenario and to the picture into which it was developed. From a purely mercenary standpoint, the demands of the censors should be known."

* * * *

A fool and his money are soon spotted.

* * * *

Passing on Plots.

As we have previously suggested, why would it not be a good idea for the National Board of Censors to pass upon the manuscripts *before* production? Of course, it is understood that many directors might alter the action, but with an O. K. from the board on the script *as written*, the producers would likely go rather slowly. We do not mean to suggest that authors, real and near, should rush their scripts to the censors, but we think a system might be devised where scripts accepted by the various editors might be submitted to the board *before* production, and an official O. K. obtained. Then the director would be entirely responsible for any costly changes. Approval of the primary story would not necessarily interfere with the passing upon the completed film. Such a system might save money to the manufacturer and conserve the artistic completeness of many a photoplay. The National Board of Censors welcome co-operation with directors and playwrights, for it is not a body organized for criticism but for protection from lewd and suggestive scenes, wanton or brutal murders, intoxication, gambling, and criminal methods, as robbery, forgery, kidnapping, etc. Good taste is an essential, and the photoplay author must also keep an eye on the various municipal and State censors, their likes and their dislikes. The producer does not wish to release films that will be barred from Ohio, or Pennsylvania, or Chicago, as the case might be, and the editors when accepting motion picture plots always keep the demands of these censors more or less in mind. For instance, in Chicago an entire scene showing snakes crawling over a man was ordered cut out. There was nothing specifically wrong in the scene. It was against no law. The objection was that it was revolting to women and children. The scene was deemed offensive to good taste. To quote from a newspaper editorial on the subject: "The scene fills the mind with horrid things that tend to unfit one for the beautiful and the lovely things of life."

* * * *

There are no vacations in the school of photoplay experience.

* * * *

More of the Same.

The deeper we delve into the photoplay the more it is impressed upon us that a majority of the photoplay authors pay little attention to censorship subjects. In the Artistic-Ending contest far too many manuscripts submitted resorted to harrowing accidents, violent deaths, doses of poison, and revolver duels. The writers dashed off a blood-curdling scene or so as if *they were essential* to the worth of Mr. Swan's photoplay. Let us forget this mistaken, this *serious* impression on the part of many authors—that blood-curdling "punches" are synonymous with the word photoplay. The other day, first page, first column, one of the greatest newspapers in the United States in its introductory paragraph to the exploits of an automobile bandit, a drink-crazed murderer, said: "His actions outdid any exploit shown on the motion picture screen." There you are, the coupling up of criminality and the pictures. Newspapers, some authors, and even a few producers, evidently think that gun-play, barroom scenes and suggestiveness are essential ingredients in the much-valued "punch." Nothing is accomplishing more to retard the uplift of the art.

* * * *

As a subject of thoughtful consideration we would mention the number of shopping days before a photoplay is sold.

* * * *

The most essential textbook in Photoplayland is Webster's.

* * * *

The Hall of Fame.

Will N. Richey, photo-playwright and former newspaper man, has been engaged as script editor for the Balboa Company.

Marc Edmund Jones is turning the "Runaway June" stories into photoplays.

"Wildfire" was adapted to the screen for Lillian Russell by C. B. Hoadley and it is said to be bully.

Mark Swan, who asks you to solve "Who Stole the Portrait," also writes vaudeville sketches and stage plays.

Shannon Fife, after buying a bale of cotton in Dallas, Tex., is back East writing strong features for Lubin.

Joe Roach is saying nothing but sawing photoplays of the best kind for Essanay.

* * * *

Photoplay authors rush in where angels fear to tread.

* * * *

Pertinent Pointers.

Acquire the note-book habit and do not trust to memory alone.

Appearances are not always deceitful in considering photoplay scripts.

There should be a stringent law against slipshod titles. "Later," "The Next Day," "That Night," and "Twenty Years Later" are sometimes confessions of incompetency.

Persistence and determination alone are omnipotent. Talent will not take their places, and neither will so-called genius.

Why continue to foist costume plays on the defenseless editor? Few are desired.

Plots taken from copyrighted plays, poems and stories are usually recognized and returned.

It requires skillful handling to even suggest a crime. Criminal incidents are best omitted entirely.

When submitting your manuscript do not address individuals. Address them to "The Manuscript Department."

* * * *

As Monday cannot be abolished, authors had better work for its uplift.

* * * *

"Important and True."

Under the above caption we have received a neatly typewritten slip. Here it it: "Many a photo-playwright's reputation has been, is and will continue to be made by the thankless efforts of some despised, hard-working rewrite man." It is certainly a fact that many of the better photoplays of the day have been made meritorious by the work of the rewrite man. It is also true that he is frequently unhonored and unsung. The rewrite man should have a comfortable niche in the hall of fame. He takes the idea of another and whips it into shape, supplying the technique and the other deft touches that often make for its success. However, the rewrite man's efforts are not thankless. He is too important a factor for that. For a weekly stipend the rewrite man is generally willing to hide his own light under a bushel and permit the limelight to engulf the other fellow who is sometimes only partially entitled to credit. But the rewrite man has accepted his task and all that goes with it. Sometimes he has run short of ideas, but has an abundance of technique. Other times he has all the qualifications for success. In the latter event he should resign as rewrite man and accept some of the glory that now goes to the other fellow—seemingly under protest from the rewrite man.

* * * *

Opportunity only knocks once, but we get a photoplay correspondence school circular in nearly every mail.

* * * *

The Final Call.

We issue the final call for Artistic-Ending contest. This contest ends at noon on Saturday, Jan. 9. Now, do not await the final moment, send in your manuscript, and then cry to high heaven because you are too late. The rules of this contest are to be carefully observed. No scripts will be considered, nor opened, after noon of Jan. 9. You have yet an opportunity of winning fifty dollars for a few hundred words. You have time yet to win credit for carrying to artistic completion one of the most baffling plots ever put forth in a photoplay. A little far-fetched? Not at all. When we assert that even staff writers and photoplay editors are sitting up and taking notice of Mr. Swan's plot, we do not exaggerate, for the plot is an excellent one. It is open to various logical conclusions. Most plots can be easily solved by the expert. The plot of this photoplay cannot be solved in any stereotyped way. That is the reason they are all guessing. Remain away from this Artistic-Ending contest and you will be lonesome. Every one is coming in. They must be, for scripts during the past two weeks have been received at the average rate of *fifty daily*. No decisions will be reached until the contest closes. Every writer gets a fair deal. Remember also that we desire an artistic title and are willing to pay for it. Three to five dollars a word for a title; a comprehensive, attractive, logical title. When the contest closes do not become impatient, for it will take some little time for four judges to decide the prize-winning scripts out of the thousands submitted. Only after careful and thorough consideration will the names of the successful ones be announced. *Last call!*

* * * *

We would also urge determined warfare on the term, "Nickel Theater."

* * * *

No Outside Scripts.

Mr. Thomas H. Ince, managing director of Kay-Bee, Broncho, and Domino studios, wishes to announce to screen playwrights that he is not buying any outside scripts at the present time, as his needs are supplied for by his salaried forces.

* * * *

He Waited a Year.

He struggled along for three years, selling an occasional script, but not many. In those three years he wrote three hundred photoplays and about two hundred and eight reposed in the "hell-box" when he packed away his typewriter. He was not discouraged, miffed nor wise—*he just quit*. A year passed. Gloria! Let it pass! Again we take up our hero's story. He started in again. He rewrote those plots of his that seemed the best. He was surprised to find the work came easier to him. He started to sell. He is selling now to an eager market. During the year of inactivity he studied all the trade papers; kept informed; and he was acquiring a clearer mental vision, additional knowledge and a new impulse. His year of rest did wonders for him. Reader, do you need a rest?

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BOOK THEM

REVIEWS OF FEATURE FILMS

"WHEN A WOMAN WAITS"

Two-Part American Drama, Released Dec. 28.

Agnes Graham, the girl ..... Winnifred Greenwood
Her Father ..... John Steuplitz
Her Mother ..... Beatrix Banks
Mabel, her younger sister ..... Charlotte Burton
Jamie, her young brother ..... M. Davis
Jimmie, her young brother ..... Bert Hatmer
Ben Hewitt, the man ..... Ed. Cozen

That the woman who waits is liable to get left is the indisputable conclusion to be drawn from this very thorough analysis of the subject by the "Flying A" forces. Many people will dispute with some heat the assertion that youth is paramount. In trying to cleave strictly to facts, the offering is forced to adhere most emphatically to this deduction, and the offering might end there but for the undercurrent of popular desire which tends to bring characters together in ideal if improbable embrace at the last scene. To avert which necessity the author preferred to kill his hero, in the far-off place to which he went, which laid at rest forever the possibility of ending the offering on this altar of popular approval.

Miss Greenwood takes the part of the girl, the death of whose mother throws the burden of a family on her shoulders. Her decision that she cannot marry until the younger children are old enough to care for themselves sends her lover to the West, where he takes up prospecting with the ease that film people in general take to this rather practically intricate game. Only with more than usual plausibility, instead of "striking it rich," he is killed in a beginner's clumsy attempt at blasting. He is thus forever removed from the possibility of coming back to the girl, for the news does not reach her for many years later, when even a picture audience's conscience would smart at seeing him revived and returned to the girl.

Miss Greenwood's best work is in the changing make-up which finds her very realistically older with the ensuing years. Her father dies and later the children, grown up, one by one marry, until she is gradually left alone in the house, her only solace being the dragging to light of the fading wedding finery which she might have worn and the recurrence in her mind of the wedding ceremony. When finally the news reaches her concerning the man she has not heard of in so long a time she quite mercifully, a short time later, drops dead.

While there is nothing out of the ordinary in the way the picture is set, acted or photographed, it is in every way a picture up to American standards, and carries, moreover, a telling amount of pathos. F.

"THE READER OF MINDS"

A Two-Part Thanhouser Picture Written by Philip Lonergan and Directed by Carroll Fleming. Released Dec. 8.

The Switchboard Girl ..... Muriel Ostiche
Lieutenant Esmond ..... Harris Gordon
His Mother ..... Carey L. Hastings

Mr. Lonergan drifts to sea this time and remains for the length of the offering over the unfathomable mysteries of a marvelous invention. This is nothing else than a machine that reads men's minds and projects the hidden thought on a screen by means of a moving picture film. Mr. Lonergan seems not to believe in working out little homely facts of life. Our imaginations are to be startled by the incredible, coupled in some measure with the melodramatic. If these be slots for pictures, then the entrance of inventors who would propel aeroplanes by transmitting power from the earth, or a myriad of similar improbable theories into the film field, would seem imminent.

Nor is the very unusual in subject borne out by a similar treatment in the staging of it. A foreign spy seems to drag the offering back into known channels; recognize his dark looks. The cast is one of well known names, who are undoubtedly hampered by the nature of the subject. Muriel Ostiche is the one pleasant spot in the picture.

The story tells of the invention by the lieutenant of the machine that destroys ships at a distance and the theft of his invention by the foreign spy with his mind reader—"the machine photographs the plans as the inventor thinks of his invention." The telephone girl, overhearing a conversation, is able to help solve the mystery of how the lieutenant managed to lose the secret of his plans. F.

"AS A MAN SOWS"

Drama in Five Parts. Produced by the Aquilla Company, of Italy. Released by the Sawyer Film Corporation.

In many respects this drama, or perhaps melodrama would be better, is typical of the most finished work of Italian producers when dealing with a modern story of sensational crime. The settings are lavish in the extreme, with rooms whose ornate decorations would immediately stamp the film as the output of a French or Italian studio. Were these evidences of foreign workmanship lacking, there still could be no mistaking the Continental method of the actors and the European flavor of the story in subject matter and treatment.

A general appraising of the picture's merits probably would place the artistic production (including excellent photography) first; the quite ingenious plot second, and the characters, as individuals experiencing human emotions, last. The acting, true to the Italian school, is rather more pantomimic than we are accustomed to in American films, but in a melodrama of this description, free expression is not necessarily a detriment. The plot is nicely contrived with characters made to suit its needs; the scenes are developed with much detail, and there is nothing extraneous to the story, unless an exception be made of the extended fete spectacle in the fourth reel. This colorful display, however, no doubt is sufficiently attractive to be its own justification.

Early in the picture we see Hugo Gaspard, a bank cashier, who has misappropriated funds, well launched on a criminal career. To cover up the shortage, he plans to rifle the safe and attribute the loss to burglars. He kills the night watchman, who attempts to interfere, and later eludes the police and escapes to another city. Twenty years elapse, and Gaspard's wife, crediting the report that her husband is dead, is living with her son, Arthur, under the name of Graham. Unaware that she is the daughter of the watchman killed by his father, Arthur falls in love with Iris, a popular actress; also, it may be added, he contracts debts that he is unable to meet.

Meanwhile Gaspard, in league with a thoroughgoing desperado, is following burglary as a profession. Not knowing that Mrs. Graham is his wife, he gains entrance to her house by lifting his accomplice's little daughter, Girda, through a transom that she may open the front door. Girda is given a note which plays an important part in the criminal's undoing. When the burglar is discovered by Arthur, shots are fired, Mrs. Graham is wounded and blame is placed on her son, an altercation over money being cited as a probable cause. The first clue to the true culprit is disclosed by Iris, who picks up Girda after she has been run over by an automobile and finds the note written by Gaspard. The handwriting corresponds to that on a card inviting her to a party following an evening performance at the theater. Hoping to secure evidence that will clear her sweetheart of suspicion, she accepts the invitation, and accompanying Gaspard to his apartments, traps him effectually. He is killed in a spectacular explosion from which he is unable to escape after he has lighted the fuse of a bomb.

There is ample material here for five reels, and it is material of appropriate character for use in tense melodrama. "As a Man Sows" is never dull; but, best of all, it is a fine example of a film in which there is not a foot of slipshod workmanship. D.

"THE LURE O' THE WINDIGO"

A Two-Reel Selig Drama Written by Maibelle Heikes Justice and Screened by F. J. Grandon. Released Dec. 14.

Annette Le Clerq ..... Edith Johnson
Hugo La Clerq, her father ... Lafayette McKee
Louise, her brother ..... Frank Mayo
Jacques Le Bere, the brother's friend ..... Charles Wheelock
Gerard McChesney, of the mounted police ..... Barney Furey
Kiawa, the Indian ..... Lamar Johnstone
Mrs. Le Clerq ..... Lillian Hayward

That *Selig* knows where to find Northern scenery has been proved before this. They select hilltops, where the pine trees grow sparsely and a convenient body of water to lend the settings still greater occasional beauty. The scenery is true enough to be instructive in the way it transports the Northern wilds to the screen, not to mention its beauty.

To match the climate the characters move with deliberation, but as one might suspect, with the forceful purpose of the wild, they move surely and directly once they have determined on a purpose. Unlike the play which may be just a stray thought worked out, this scenario is all action properly set in the big outdoors. And the unmentionable parts, with a woman's intuition and delicacy, are merely hinted at.

The story concerns the sister of the lumber man who, with his friend, leaves for another camp. The sergeant, a new love, is seen emerging from the cabin of the Indian squaw, so that when the girl is turned adrift by her father and mother, a child in her arms, one knows quite enough about it.

The Lure o' the Windigo is the legend by which the Indians credit a magnetic power to the Spirit of the wind. The wronged Indian in the case uses his voice in imitation of the Spirit to lure the girl to where the sergeant is drinking, and after a minister has performed the ceremony of uniting her to the sergeant, the brother, in a fair fight, throttles him to death.

This much makes an averagely acceptable drama, but if we are to believe the publicity matter then much of Miss Justice's meaning did not "get over." F.

The Fires of Affliction (Pathe, Eclectic).—When the Europeans screen a family drama, particularly the Germans, it is with that excess of emotion which characterizes them, in comparison to us, and which finds its outward expression in the actions of the characters, the opinion they compose and in their acting. The family unit is such a sacred, important body that when anything goes amiss therewith this emotionalism tends to great length, hence the melodramatic nature of the subject. Also, it takes the European to introduce us into a family drama of the unusual complexity of this: A wife, unhappily married to her second husband and plagued by the hateful son of her first lover, in this unenviable position also meets a third man and the couple fall really and truly in love, and it would call for the very clever acting of which a very few cast is capable to make this somewhat trite philandering appear real, but a problem that these foreign artists are masters. The problem is to remove the husband and the son. This is accomplished by the sickness of the husband and an overdose of powder, the blame for which falls on his wife. The son, trying to hush the confession of the servitor that he had administered the deadly poison, shoots the servitor, and is then left to the routine of Continental justice. After a year the widow marries the man. The play has many ups and downs and hardly builds to any great climax, but it is undeniably a finely portrayed story of average interest. F.

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REVIEWS OF FEATURE FILMS

"MR. SANTA CLAUS"

Two-Part Vitagraph Story by William Addison Lathrop as Produced by George Ridgewell for Release Dec. 19.

Celeste ..... Lillian Herbert
Peaches, her little daughter ..... Audrey Berry
Bobby Walton ..... Arthur H. Ashley
Brown ..... Jay Dwiggins
Mr. Restaurant Proprietor ..... Anders Randolf
The Landlady ..... Mrs. Mary Maurice

It depends largely on which of the sizable crop of Christmas cheer celluloids gets to you first as to which claims a major share of the pathos that is stored up for this occasion. Probably none will deserve its fuller share than this little heart story which brings poverty, desolation, a child, Santa Claus, and eventual happiness into a thoroughly enjoyable manuscript.

With the facility of dimland, the widow of the Verdun hero forgets him while she goes out to earn her living at a cabaret. To her little girl who prattles of Christmas, she pictures Mr. Santa Claus bearing his gifts via aeroplane, the reindeer presumably having been relegated with their friends, the horses.

Another lodger in the same house inherits an estate, but his sudden wealth finds him without friends with whom to share it. In which very Christmassy predicament he meets the little girl who tells him her fears concerning the non-appearance of Santa Claus. One can quite imagine with what good will he almost cleans out a whole toy shop and dresses the room while she sleeps.

The mother catches him in the act, and is only too glad to accept an invitation for Christmas dinner, for she has even then lost her position.

Lillian Herbert makes a comely and capable young widow. In the present picture she is very like Anita Stewart, by which she will probably be better known than any amount of description.

To finish the second reel the catching of the reindeer in the Northern countries is shown in a series of interesting typical pictures that give signs of having required much patience to get. The two subjects make an excellent combination. F.

"THE STOLEN RUBY"

Kalem Melodrama in Two Parts. Produced by Robert G. Vignola from a Scenario by C. Doty Hobart. Released Jan. 13.

Police Sergeant ..... Henry Hallem
His Son ..... Harry Millarde
The Woman ..... Alice Hollister

The construction of this melodrama is odd, and effective in holding the solution of the mystery until the close of the film. The sound of a shot and hurrying feet on the pavement startle a police officer in the dead of night. He is no more mystified than the audience that sees only the feet of a man, a woman, and several policemen. The sergeant goes to his son's room, finds him wounded, and without knowing what has happened, shields him from arrest. Then little by little the story of the stolen ruby is pieced together.

The son tells all he knows; how he met a strange woman, made love to her and planned to elope, not realizing that she was a thief, using him as a tool. Next the woman's part in the theft is presented and finally the Hindu servant of the owner of the jewel explains the whole affair in a detailed account of the happenings on the eventful evening. The development of the story is thoroughly ingenious, and it is acted with suitable intensity by the three chief players—Alice Hollister, Harry Millarde, and Henry Hallem.

"He's a Nut at the Vaudeville Show," three hundred feet of more or less comic drawings, fills out this release to a full two reels. D.

"BY THE GOVERNOR'S ORDER"

Two-Part Vitagraph Christmas Drama by Joseph Le Brandt. Produced by Maurice Costello and Robert Gaillord for Release Dec. 22.

Allan Lawrence ..... Maurice Costello
His Father ..... George Stevens
Ethel Howard, his wife ..... Estelle Mardo
Her Father ..... Thomas B. Mills
Little Hope ..... Helen Costello
The Governor ..... Robert Gaillord
Nolan, the convict ..... Denton Vane

There is something besides the little child "that shall bring them together" in this drama which is something to be very thankful for. A recurrence of this problem is by no means new, so that one becomes highly interested in watching its admixture with another problem—that of the convict who returns from jail. It makes good viewing, but the combination of the two motives is hardly a happy one for the good of finished drama. Christmas being the time of heart throbs, this Yuletide special, of the saddest action in places, is sure to stir up the salty sea in the more easily moved.

The young couple marry in spite of their fathers' objections, and go to live in very humble circumstances. Both the old men are obdurate, and the little child is born, adding one more care to his many. Then her father calls, and though warned that the least excitement may prove fatal, his actions bring on her sudden demise. His efforts at quieting his father-in-law net him a term in jail.

He escapes from jail by the aid of a convict whom he had befriended and makes his way home, where a sheriff awaits him. He dons the Santa Claus disguise and thus surprises his daughter, now seven years old, but the advent of the sheriff compels his removing his disguise. Then the pardon from the governor arrives and all is well.

The co-directors do much better with the manuscript than its casual analysis would suggest. Good acting, some very clever scenes and sets, and a clear running atmosphere of tense probability surmounts the difficulties placed before it by the scenario. F.

"THE FLOWER OF FAITH"

Selig Drama in Two Parts Written by Will M. Hough. F. J. Grandon, Director. Released Dec. 28.

Rose Allison, the girl ..... Edith Johnson
Farrar, the man ..... Lamar Johnstone
His Mother ..... Lillian Hayward
Tomaso, the artist ..... Franklyn Hall

The adventures of the girl who goes to the city to earn her own living are more than usually exciting, and the man out West has an apparently equally easy time in discovering a gold vein and coming back very rich in a comparatively short time. This much, despite its thousandth retelling, is acceptable. But the plot in which the author works out his incidents are not. For instance, the miner pitches his tent within a few feet of where the young prospector is digging and must assuredly blast. But, then, picture companies are so reckless of expense that such a possibility may be disregarded. Also, when the girl is arrested in the city for the theft of a rose, a theatrical manager bails her out, on the spur of the moment, and takes her with him as a sure-enough chorus girl. Mr. Hough has evidently little regard for probability.

The flower of faith is the rose, so the author vouches, and at appropriate intervals this bower is shown, in fadeaways, and decorating every possible set. The adventures of the girl in the city are also influenced by the rose, for she loses one position, is arrested, works in the chorus, becomes mixed in a shooting escapade in a restaurant, and is even on the point of dropping from the end of a dock when a charity worker spies her and has her join that noble avocation instead. She wanders into the house of her former sweetheart, quite unconscious of the fact, and stops to admire a portrait for which she posed, another of her many avocations, and which the man has purchased in his search for her. She arouses him and they are united again. F.

The Crimson Moth (Biograph, Dec. 29)—Save for the element of fatalism introduced through "the crimson moth," supposed to hover about members of the Huntington family shortly before death, there is little to distinguish this two-part drama from many of its predecessors. Engaged to Ann, a trained nurse, Robert Huntington, a young doctor, ends the engagement when he has hopes of inheriting the large fortune of his uncle. His cousin Jeffrey, who suffers from a weak heart, is the only obstacle in the way after the old man's death. By shocking Jeffrey with a brutal announcement of his father's demise, Robert hopes to end the young man's life as well; but instead, he brings on an illness that sends the invalid to a hospital under Ann's care. They fall in love, are married, and then Robert, still coveting the fortune, enters their home to stir up jealousy and trouble. At this point the significance of the moth is explained, and we see the fluttering crimson wings without being quite certain which of the two men is doomed. Near the conclusion Robert is made the victim of his own machinations. The Biograph director found good settings for this picture and used a first-rate cast, including Jack Drumier, Louise Vale, George Morgan, and Franklin Ritchie. D.

BÉRANGER-DIRECTED-MUTUALS

1.	"The Baby's Ride"	MAJESTIC	December 29th, 1914
2.	"Branch No. 37"	MAJESTIC	January 8th, 1915
3.	"Probation"	MAJESTIC	January 12th, 1915
4.	"The Sea-Brat"	RELIANCE	January 20th, 1915

Produced by
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REVIEWS OF FEATURE FILMS

"THE LEECH"

Kalem Two-Part Drama Produced by Kenean Buel. Author, Hamilton Smith. Released Jan. 18.

Grace, Salvation lassie ..... Alice Joyce
Carl Linden, a parasite, her husband ..... Guy Coombs
Mrs. Tully, newly rich and social climber ..... Mary Ross
George, her son ..... Robert Walker
Helen, her daughter ..... Delores Decker

A certain type of family drama may be said to be fore ordained. There is the situation of the daughter engaged to a bogus "Count," the son in love with a Salvation lassie, and a dramatic scene where the latter discovers the bogus person to be the husband who deserted her shortly after marriage. And it is fair enough to reveal the secret now, for the author anticipated it by causing the lassie to vision why it was necessary for her to refuse to marry the son of the socially ambitious woman. Of course, the problem then is to rid the plot of the deep-dyed one, which is effectively accomplished.

Guy Coombs contributes, perhaps, the most effective bit of film work, Robert Walker is prepossessingly convincing, as are the two women, Mary Ross and Delores Decker. This, and settings quite above reproach, contribute their quota to a play sufficiently powerful for screen purposes.

Having cleverly inveigled himself into the good graces of the mother and been accepted as the betrothed of the daughter, he is confronted by his wife when the latter is brought to meet the mother of the man she really loves. The thoroughly bad man is caught in an attempt to steal the daughter's valuable jewelry, and killed in trying to jump to safety, thus removing the obstacle. F.

"THE CABARET SINGER"

A Two-Part Kalem Drama Written and Produced by Tom Moore. For Release Jan. 20.

Randall, millionaire ..... Tom Moore
Pearl Hittner, cabaret singer ..... Rose King
Dorothy Dilston, her maid .. Marguerite Courtot
Denton, Randall's chum ..... Robert Mills
Mrs. Denton, the latter's wife .. Clara Blandick

As a drama, Tom Moore's offering is without fault. Since he staged his own scenario, it is easy to take the blame or the praise direct to headquarters. There is, however, no censure to carry and only praise for a fine dramatic effort well staged and exceptionally acted in some of the parts.

An elaborate cabaret entertains the audience as well as enables the millionaire to become infatuated with the cabaret singer. At the end of the first part, quite a bit of space having been devoted to the cabaret specialties, he leads her home, from which it is wise to deduce that they are married.

The second reel is partly given over to a wife who turns whimsical, and despite the pleadings of her husband, leaves to resume her cabaret singing. As the cabaret woman, Rose King, a newcomer, displays both lithsomeness, and later, in refusing her husband's suggestion as to the desirability of having children in the house, that hardness of character that marks the woman with ambition set beyond the sphere of femininity.

A new character, in the person of the wife's maid, an unassuming personality, now blossoms out as the woman for the young millionaire, and a fortuitous train-wreck having killed the traveling cabaret artist, the last scene of all shows the maid and millionaire happily married, a wedding again being deemed unnecessary to show. F.

"CINDERELLA"

Adaptation of the Story of the Same Name. Produced by the Famous Players Film Company in Four Reels.

Cinderella ..... Mary Pickford
Prince Charming ..... Owen Moore
Stepsisters ..... Georgia Wilson, Lucille Carney
Stepmother ..... Isabel Vernon
King ..... W. N. Cone

Among the childhood classics done into pictures, "Cinderella" deserves a permanent place, for the story is faithfully visualized in this Famous Players production, and Mary Pickford is, of course, a winsome figure in the title-role. Owen Moore lacks the grace and debonair bearing that belong to the Prince Charming of fanciful memory; otherwise, one is likely to find the characters quite true to tradition. The stepsisters are very unpleasant people to look at, or have around, and the stepmother, the king, the court attendants, and the fairies are disagreeable, royal, pompous, or beatific, as occasion demands.

Charm and the spirit of fairyland, two essentials in a production of this character, are achieved in the settings and an expert handling of scenes such as those in which Cinderella suddenly finds a beautiful equipage in place of the pumpkin, the mice and the rats, and sees herself clothed in the robes of a princess because the good fairy willed it so. The court scenes, too, are well presented; those in which Cinderella meets Prince Charming and then loses her slipper in hasty flight that she may not suffer the punishment promised by the fairy if she overstays the hour of midnight, and others contingent upon the lost slipper and the prince's effort to find its owner.

In every respect this is an ideal picture for children, and even for adults it has a reminiscent value reinforced by the visual attractions of pretty settings and clear photography. If Miss Pickford needed any new friends her Cinderella would win them. D.

The Exposure (Reliance, Dec. 26).—Irene Hunt, Raoul Walsh and Ralph Lewis, under the directorship of Lloyd A. Kelsey, present a strong picture of political graft which ends in a round-up scene in the Chamber of Aldermen. The girl in the case is a reporter on a newspaper sent to expose the graft which the editor suspects. Her lover is also trying to uncover the crookedness, he being a young member of the Board of Aldermen. The action transpires, for the most part, in interiors, in restaurants, in saloons, and ends in the somewhat restricted section of the chamber where the grafters are trying to push through their measure. Much quick-fire action, and the Reliance brand of camera work are the best recommendations for this class of melodrama. The girl, after getting on the trail, is horrified to find out that her lover is accepting money, but he is able to prove that he, too, is on the trail of the grafters. Then, by means of a dictaphone and other sensitive instruments, they collect damning evidence, which they present to the police, and are also able to stop the measure and arrest the guilty just as the extra edition of the paper for which the girl works is hurried down the street by a throng of lusty lunged urchins. F.

The Face on the Ceiling (Broncho, Dec. 30).—The first noticeable feature is, of course, the title, whose working out, after a time, becomes a secondary matter, for it is a thrilling tale of adventure with a band of thieves, in which the young detective and the leader's daughter fall in love. Suspicious of her she is locked in a room. His daring, in entering as one of the gang, is rewarded by his capture, and imminent asphyxiation in the adjoining room. Her fire signals bring help in time. The band is captured, and the couple start life together in a small apartment. This is all pictured in the best brand of picturing, and carries a lot of lively interest and excitement in the clever presentation. Later the leader, who has escaped, comes to avenge the band; but in descending through the skylight his clothes catch, and he chokes to death, suspended from the closed skylight. F.

An Eye for an Eye (Pathe, Eclectic).—The present offering may come as a pleasant little parody of a "Western" drama, which proves that there is something to be said in favor of everything. In its choice of villain the offering presents a very wealthy deep-dyed millionaire, who leaves his wife and child and very luxurious home and is seen on the ranch, whence he elopes with the older sister. This girl and the wife meet in the city, and the poor girl is last seen in a maternity hospital. The younger sister—the good looker—has in the meantime gotten on the trail and offers herself as a victim of his—the villain's—attentions, only she wears a black domino all the while she is in his company. This does not attract attention, but considering some of the very obvious errors in production which likewise were overlooked by the director, this is hardly surprising. The end comes when she unmasks, to his surprise, and calls the police, while holding him at pistol point, the crime evidently being held sufficient for his being led away. There are, at intervals, certain beautiful cuts, taken about the ranch, which are worthy of high praise, and in general no fault is to be found with the settings. The picture is in four reels. F.

Fate and the Fugitive (Lubin, Dec. 31).—Marc Edmund Jones is the author of this passable two-part melodrama, presenting L. C. Shumway in a double role. Velma Whitman as the heroine, and George Routhe as the conscienceless villain. The story assumes that two men, one honest the other a crook, look precisely alike. Arthur, the worthy house man, visits a fortune-teller with his sweetheart, who forecasts something of the trouble in store for them. Grace is suddenly called to a Western town because of a death in the family, and Arthur is mistaken for his double, the crook, and arrested for murder. His escape from the courtroom is novel, if unlikely. He jumps out of a window, lands in a life-net held by firemen, and then runs off before any one thinks to stop him. Out West Grace is about ready to marry Tom, the sheriff, when Arthur comes along to change her mind. Then Tom begins efforts to return his rival to captivity; but here he fails; for the real culprit has surrendered his name to a deathbed confession. It is romantic melodrama for a not too exacting audience. D.

The Menacing Past (Thanhouser, Jan. 5).—Loss of memory, a change in personality, and then a struggle between the old and the new self, are utilized by Phillip Lonergan in building up the dramatic situations in this two-part picture. Without being novel, the story, because of careful construction and able acting, becomes moderately interesting. The daughter of a thief—a thief herself—is left wounded on the doorstep of a young doctor's home. When she is revived her memory is a blank. Virtually adopted by the doctor and his mother she develops a personality of much charm, in which there is no suggestion of past misdeeds. In the natural order of events she becomes the wife of the doctor and then a fall from a horse restores her memory, and with it a longing for the excitement of early days. She is on the verge of returning to a career of burglary when the personality of later origin asserts itself and she goes home like a good little wife. All things considered—story, production, and acting—The Menacing Past is a very fair release. D.

An Affair for the Police (Vitagraph, Dec. 28).—Probably the best feature of this two-part story, written by Jane Leunox and directed by William Humphrey, is its element of suspense that should hold until the concluding scenes, if an audience is not the quick at drawing correct conclusions. When a detective is engaged to guard valuable wedding presents, the married sister of the bride presents the implied lack of confidence in the honesty of the guests. A bracelet disappears, and the search proves fruitless. A woman detective is secured to assist in locating the jewelry, which eventually is traced to the bride's sister, who explains her action by declaring she wished to prove the incompetence and uselessness of detectives. Obviously, the proceedings are altogether unlikely. The picture is acted by a very able cast, including Leo Delaney, Leah Baird, Louise Beaudet, Julia Swayne Gordon, Arthur Kline, and J. Herbert Frank. D.

The Liberty Theater, Philadelphia, has deserted the legitimate for the screen drama. Features are being shown.

Selig

SELIG REGULAR PROGRAM

FOR WEEK OF JANUARY 18-23

A Selig Two-Reel Drama of Kentucky

RELEASED MONDAY, JANUARY 18

HIS FIGHTING BLOOD

Written by JAMES OLIVER CURWOOD

An intensely dramatic and emotional tale based upon the boldness in a Kentucky feud. It is the story of a dreamer who finds that personal courage and boldness are necessary to retain the love of his sweetheart. Spurred by affection, his manhood awakens and he performs marvelous feats of boldness. His defeats his rival and wins his sweetheart. The forest and mountain scenes are admirably reproduced. THOMAS SANTSCHI and BESSIE EYTON are featured.

More European War Pictures
HEARST-SELIG NEWS PICTORIAL
No. 53
Released Monday, Jan. 18. One Reel

The very latest consignments of war pictures taken on European battlefields released through the General Film Co. First time shown in America.

A Selig Western Comedy
CACTUS JIM'S SHOP GIRL
Released Tuesday, Jan. 19. One Reel

TOM MIX and his company of irrepressible cowboys portray characters in a western comedy that are irresistible as laugh creators. TOM MIX is an acrobats as ever.

A Selig Drama
BETWEEN MATINEE AND NIGHT
Released Wednesday, Jan. 20. One Reel

An actor, visiting the criminal courts in search of "types," runs into a set of queer complications, which upon being followed up develop into a tragedy and release a friend from the coils of an adventuress. A most interesting story.

European War Pictures
HEARST-SELIG NEWS PICTORIAL
No. 54
Released Thursday, Jan. 21. One Reel

Still more up-to-date war pictures drawn from European battlefields, taken by our intrepid camera men during the fighting. First time shown in America.

A Selig Farce-Comedy
WHO WANTS TO BE A HERO?
Released Friday, Jan. 22. One Reel

A rollicking story of the adventures of a sectional policeman, whose services are in demand by the generals of two opposing factions. His nimble jumps from one side to the other and preserves his loyalty to both sides. A screaming farce.

A Selig Drama
THE PRIMITIVE WAY
Released Saturday, Jan. 23. One Reel

THOMAS SANTSCHI and BESSIE EYTON assisted by their supporting company, appear in this remarkable picture which tells the story of a spoiled beauty who wants a "real man" for a husband. She gets him.

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Every Alternate Tuesday and Saturday
Beginning Tuesday, Jan. 5th, with

"TWO WOMEN"

Produced by RALPH W. INCE
Presenting
ANITA STEWART, EARLE WILLIAMS, JULIA SWAYNE GORDON and HARRY NORTHRUP

The Second of the
Broadway Star Features
Released Saturday, January 16th
In the Regular Service

"The Sage-Brush Gal"

Produced by ROLLIN S. STURGEON
"The Story Might Have Been Written by Bret Harte"

Part I of **"FLORA FOURFLUSH" (Treachery in the Clouds)**—Comedy **Monday, Jan. 4**
The massive $10,000,000,000 mystery serial. The villain's dastard work begins. Flora and her hero are pursued by his terrible machinations. CHARLES BROWN, CLARA KIMBALL YOUNG and L. ROGERS LYTTON sustain the plot.

"TWO WOMEN"—Three-Part Drama **Tuesday, Jan. 5**
Broadway Star Feature
One is as wise as a serpent, the other as innocent as a dove. One leads men to despair, the other to happiness. ANITA STEWART, EARLE WILLIAMS, JULIA SWAYNE GORDON and HARRY NORTHRUP are the principals.

"BILLY'S WAGER"—Comedy **Wednesday, Jan. 6**
He's a good loser and a big winner. With the widow as the stake, he forgets the money with her as his wife. BILLY QUIRK in the title role.

"THE MAN, THE MISSION AND THE MAID"—Comedy-Drama **Thurday, Jan. 7**
She listens to the plausible allurements of the man. She is saved from them by a better man whom she marries. It all happened so unexpectedly; it is very surprising. The principals are DOROTHY KELLY, JAMES MORRISON and GEORGE COOPER.

"THE SMOKING OUT OF BELLA BUTTS"—Comedy **Friday, Jan. 8**
She tries to put the ban on smoking. The men and their tobacco are too strong for Bella. She is smoked out of town. FLORA FINCH and all star cast.

"A DAUGHTER OF ISRAEL"—Two-Part Drama **Saturday, Jan. 9**
Her ancestors object to her benefactors. All prejudice disappears in the consummation of her love and the fulfillment of the one common purpose of life, happiness. VAN DYKE BROOKE and NORMA TALMADGE in the leads.

SIX-A-WEEK

PART II. OF "FLORA FOURFLUSH" ("The Treasure Temple of Bhosh")—Comedy — MONDAY, JAN. 11
"A MIX-UP IN DRESS SUIT CASES"—Comedy in Two Parts — TUESDAY, JAN. 12
"THE HAIR OF HER HEAD"—Comedy — WEDNESDAY, JAN. 13
"THE LEGEND OF THE LONE TREE"—Indian Fantasy — THURSDAY, JAN. 14
"CHIEFLY CONCERNING MALES"—Comedy — FRIDAY, JAN. 15
"THE SAGE-BRUSH GAL"—Three-Part Broadway Star Feature — SATURDAY, JAN. 16

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
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LICENSED FILMS

Forcing Dad's Consent (Vitagraph, Dec. 30).—When an obdurate father flatly refuses to consider Billy as a prospective son-in-law, Billy and his friends concoct a Wild scheme whereby Silas must withdraw his objection or lose his reputation. A ruse played with the name of a prize unique is the hard gentleman to a restaurant where he drinks champagne and receives caresses from pretty girls. Billy, disguised as one of the dancers, removes the scarf pin from Silas's necktie, and threatens to use it as evidence in the damaging case he has prepared, unless the father comes to terms. The best scenes in this comedy, brightly acted by Lee Beggs, Billy Quirk, and Constance Talmadge, show the life and gaiety in a cabaret restaurant. D.

The Old Letter (Selig, Dec. 30).—Characters in this picture are not drawn with either sharpness or consistency, and in consequence appear merely as serviceable puppets made to further a melodramatic plot. Mary breaks her engagement to Lindsey, a detective, that she may marry Dick, a newspaper reporter, and after the marriage the young husband becomes jealous because of an old love letter, which he believes to be of recent origin. On the strength of circumstantial evidence, Dick is accused of theft, and it remains for his wife, by highly improbable means, to place the guilt where it belongs, on the shoulders of the detective. After that, husband and wife are happily reunited. The scenes are well enough presented in themselves; but their sequence is not convincing. D.

A Cowboy Pastime (Lubin, Dec. 29).—Written and produced by Romaine Fielding, this burlesque is characterized by fast action and the rough-and-tumble playing he demands of players engaged in pictures of the kind. Edgewick and Robin Williamson get some humor out of low comedy parts, as does the actor in the role of the cowboy who shoots up the town and terrorizes the Mexican soldiers. A passable film goal for a few laughs. D.

The Way of the Woman (Essanay, Dec. 29).—Collaborating with a Western newspaper syndicate, the Essanay Company tried to locate the prettiest telephone girl, and the palm was awarded to Irene Estelle Houck, of Omaha, Neb., who appears in this picture. Miss Houck bows before the camera at the opening of the film, and later on operates a switchboard, thus completing her first appearance as an actress without any very severe test. The story, acted by Bryant Washburn, Gerda Holmes, and Lillian Drew, is feeble. A husband informs his wife that he loves another woman, and wants a divorce that he may marry her. When the other woman refuses him he returns to his wife, and the forgiveness he begs is granted. The Essanay players deserve better material than is found here. D.

His Unwitting Conquest (Biograph, Dec. 29).—Feeling that close observation is needed if he is to become thoroughly familiar with the character he has in mind for his next book, a novelist selects a temperamental foreign actress for the model he requires. Not averse to seeing her in all moods, he is partner to a flirtation, little thinking that she is going to take the affair seriously. The actress falls in love with him, however, and when her love is scorned, vents her wrath by destroying the manuscript of the book she has inspired. Well acted and appropriately staged as it is, this picture is made distinctly interesting. D.

Brannigan's Band (Lubin, Dec. 26).—A lively burlesque, written by E. W. Sargent and acted in the principal parts by Billy Bowers and George Marin. It opens a reel with A Troublesome Cat. Left at home to put the baby to sleep, a father finds his task made impossible because of the discordant sounds from Brannigan's Band, practising in a neighboring yard. There is an exchange of missiles and a general rumpus, increased by an organ grinder, who enters the fray. The woman, when she returns, puts the band to flight. D.

A Troublesome Cat (Lubin, Dec. 26).—Animated drawings by Vincent Whitman, closing a reel with Brannigan's Band. His slumbers being disturbed, a man proceeds to catch the offending cat, and the chase, prolonged beyond its humorous possibilities, leads through the various rooms of the house, and finally is continued out-of-doors. D.

A Boob for Luck (Kalem, Jan. 15).—The presence of Maria Bais as the dark-haired stepdaughter of the farmer lends the play its charm. The son of the farmer, who goes to the city to earn his living and makes his way in the boarding house, lends the plot its farcical aspect. The drama comes in when the farmer is lured to the city and cleverly done out of his hoard, and his pursuit of the confidence men, which leads to their dismissal by the police for they had thrown away the rolls of bills during the pursuit. The bills happened to drop where our aspiring country lad lay sleeping behind some barrels, and it is rather easy to imagine his triumphant return to the girl and his father, who is amazed by the size of his bankroll. Roy McCardell wrote the story. F.

The Broken Circuit (Kalem, Jan. 16).—We have said so before and wish to reiterate that this is undoubtedly the best of all railroad series. The present differs in no respect from its predecessors, wherefore it is best to insist that it belongs to that series of realistically written one-reel offerings from the pens of E. W. Matlack and F. H. Clark, which is quite sufficient praise. Any newcomers, with this picture, who may have read of the injury to Director McGowan will the more readily understand how he happened to become injured. Hazards are a secondary consideration to interest. Helen Holmes, Leo D. Maloney, G. A. Williams and J. Murchison are featured in the cast. The girl telegrapher hears the safe-crackers at work and surprises them. They overpower her, however, and leave her bound on the floor. She manages to hobble a part way, but stumbles and falls across the tracks. By loosening with her foot one of the bonding wires connecting the ends of the rails, she raises a nearby semaphore and the train stops within a few feet of her. The robbers are derailed on their flying handcar and either killed or captured. F.

Cornelius and the Wild Man (Kalem, Jan. 19).—A well made up "wild man" who escapes from the circus sideshow and alarms the country thereabouts is the essence of this part-reel burlesque comedy. Finally a farmer is sent to town by his wife to sell her butter and eggs. He drinks up the proceeds of the dairy products, but his wife captures the "wild man" and gets the offered reward. The end of the reel is devoted to Hesanut, the animated cartoons in which Hesanut spends a night in New Jersey and is devoured by a mosquito. F.

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Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

REVIEWS OF LICENSED FILMS

The Suffering of Susan (Biograph, Dec. 24).—The farce aspect of this one-reel offering is relieved by a little serious touch which charms a pleasantly uncertain little romance. Madame Weep's school for histrionic development has a young lady in its romantic coils to her sweetheart's neglect. The latter persuades the "leading lady" of a troupe that is stranded in the one-horse environs, to take a "course" at the dramatic institute, and through her clever work the beginner is so discomforted on the night of the first performance that she is glad to take up the pleasures of life where she would fain have dropped them. The play itself, of course, is the farce part of the offering, while the rest is seriously well screened and acted. It is altogether a little story which, while not vitally thrilling or dramatically exhaustive, goes out of its way to dig into new emotional fields, some the less acceptable, and to include therewith some very clever work on the part of the cast. F.

The Knight Before Christmas (Vitagraph, Dec. 24).—What thread there is to this one-reel Christmas story is the fact that Sonny Jim is sent away to his aunt's to enjoy Christmas with her many kids, and that he is given a dollar by his daddy to buy what he wants. Through many offerings his heart has been set on a little baby brother, and in the effort to purchase one he becomes lost, but his being found again brings happiness to a poor family that would otherwise have done with very little in the way of a Santa Claus manifestation. Then he goes home and finds a real live baby brother waiting, but his sense of incompleteness is manifest in his remark to his Daddy Jim that the child is hardly a dollar baby—in fact—don't look more than 5 cents' worth. Tefft Johnson is the director and Elaine Sterne the author. The children, and the right sentiment for the occasion, lend the play what grace it possesses. F.

Slippery Slim Gets Square (Essanay, Dec. 24).—In briefest essence the plot consists in the fact that Harry Todd—Mustang Pete—steals the clothes of Victor Potel—Slippery Slim—and takes the girl—Margaret Joslin, alias Sophie Clutts—to the dance. Then Slim gets even by thoroughly saturating his clothes and hat with cowhage, and revenge is sweet indeed. It is quite possible to imagine this predicament interpreted by other than this successful comedy trio, as not funny in the least. Certainly it is nothing new, but this cast makes it a laughable and clever offering from first to last. The Snakeville folks do not differ much from film to film, which from the success they have created in the past is proof of the present, and we hope prediction for the future. F.

McGinty and the Count (Edison, Jan. 13).—The Irish laborer and the French count fight a duel. Ed. O'Connor, Ed. Holden, and Mathilda Baring are in the cast, and Charles Manning is the director. O. A. Nelson wrote it. It is, unfortunately, short, for no brighter, cleaner comedy is seen on the screen to-day. Although no user of the foils, McGinty is "saved by me wife's cooking," the same being the doughnuts in his pockets, whose concrete condition arrested all further progress of the duel. The verdict is "well done." It is split with Curing the Cook. F.

Curing the Cook (Edison, Jan. 13).—The exact point at which this picture proves its superiority is that it uses a very funny little episode for exactly the length it is worth. Three medical students cure a cook's propensity for Rum by placing one of their skeletons where the shock of its appearance will most effectively raise her superstition to the point where "she" (William Fables) is quite ready to renounce the Demon for aye. W. F. Smith is the author, and Charles France the producer. It is linked to McGinty and the Count. F.

Doc Yak and Santa Claus (Selig, Dec. 25).—If outward sounds were any indication the audience enjoyed a whole reel of the celebrated Doc Yak's adventure with the present that Santa Claus brought down the chimney, quite as much, if not more, than the other numbers on the all-picture programme. Certainly Sidney Smith's living pictures have not dulled a bit in their cleverness or his material on which he draws for timely topics run out. F.

The Volunteer Burglar (Essanay, Dec. 22).—Whatever else this one-reeler may be—and it is a number of things—it is good advertisement for Essanay's scenario department. The things that it is are what Essanay tells the disappointed scenario writer it wants—action. Action in the last fractional distillation, although some of the dialogue and atmosphere of the original has unfortunately gone up in the vapor of the sweating out process. *Mussey* is again credited with the source of the offering which Essanay has creditably used as an advertisement as well as a drama. The writer, having his manuscript returned, sits down and imagines the story which shall comply with that very particular company's requirements. It is a little tale in which he himself figures as the knight who helps a very little lady out of her embarrassment and saves her estate from the false guardian. Pistols, tussels, chases, and shadowing alternate in an impressive fashion, so that when the dream is ended by her falling in his arms he has just such a manuscript that Essanay wants. At any rate, that is the answer that one may grasp. Richard Travers, Beverly Bayne, and the Essanay stock actors take the principal parts. It is clearly and cleverly staged.

Olive's Other Self (Edison, Jan. 12).—There need be no doubt in the mind of the very unsophisticated what this offering is meant to be. It skirts close to the disagreeable brink for a long time as the artist tries to make love to his model. The preliminary part of the picture shows the girl run down by an auto, suffering from complete loss of memory. The artist, who finds her in the hospital, wants her as a model for Carmen, and since it is Mabel Trunnelle who poses a very pretty and typical camera Carmen may be assured. Her instinct, however, keeps her intact until after the other guests have left after the entertainment, and then the persistence of the painter begins. The girl stabs him through the curtain, where he is answering the telephone, and the sight and smear of blood recalls her memory, and just then her young man arrives and takes her away. Charles Ridgely makes out of the theme an exceedingly artistic and delicately suggestive offering. A clinging to the essentials in those scenes which lent it thorough understanding, presented with lighting and handling that is suggestive of the peculiar mental state of those participating in the entertainment, is the director's best card. The play, one of the Olive series by Mrs. Wilson Woodrow, is different enough from the others which have preceded it. F.

A Superfluous Baby (Edison, Jan. 11).—Every once in so often that superfluous baby, concerning whose safety the mother is thrown into great perturbation comes onto the screen once more. If, however, the mother happens to be as acceptable a one as Jessie Stevens, and the rest of the cast, which includes Arthur Housman and William Wadsworth, be as clever as is here the case, why then it is hardly desirable that said infant be passed from hand to hand once more. The offering is one of the Wood B. Wedd series, by Mark Swan, and directed very well by Charles Sauage. For the purpose of the series Wood B. Wedd is introduced to a girl, but, becoming mixed up with the baby, is discarded by his selected maiden as a deceiver. The fun flows fast, and drags into the mix-up many capable members of the company. F.

The Lure of the Green Table (Lubin, Dec. 25).—The story herewith is one that could easily fall to get over, for it is different from the every-day kind in only one small detail; so that the fact that it has scored must be credited to the careful way the offering has been set, which, if somewhat bleak, is at least true to its desert surroundings; and the excellent acting on the part of a cast that made characters which might easily have been over-sentimental just the right degree emotional. The young man goes West in the tracks of a good many other young men who failed in the East. He earns a farm, and has considerable over, with seemingly unheard-of ease and is about to send for the girl who waits, when one of the men gambling asks him to take his place at the card table for a few minutes. The old fever returns worse than ever, and he loses all. Just then the girl, grown weary of waiting, comes to him, and he is obliged to confess his offense. Then the gambler, learning the truth, returns to him all that he has lost, together with a little homily that falls somewhat queerly from his lips. It is a strong sample of photoplay drama. F.

FEATURE FILMS

Professional Jealousy (Imp, Jan. 22).—Three reels are utilized in the depiction of this melodrama, based on the rivalry between two young doctors and its tragic consequences. Dr. Carson (Mat Moore) is an able surgeon, but he drinks more than is good for him, a failing that Dr. Grant (Hobart Henley) takes advantage of even at the expense of square dealing. Grant is directly responsible for the downfall of his rival, and years later, when Carson is the companion of thieves, he breaks into the successful surgeon's house. His rival's child is accidentally wounded by a bullet, and the vagabond surgeon performs an operation that saves its life. At the termination of a "two years' sentence for robbery, he is going to South Africa. The characters in this story are not very plausible, but the plot development is fairly strong if one accepts the premises. Dorothy Phillips appears as the daughter of a thief, who becomes the sweetheart of Carson. D.

The Old Fisherman's Story (Majestic, Dec. 27).—The narrator of the story is given added dignity by Spottiswoode Aitken who, kneeling beside a grave along the shore, recites the sad events which caused the grave to be dug where it was. Just why the waves have not encroached on this place of last interment, and how the party of auto tourists, oddly strung out to listen to the tale in stiff attention, got there, is not revealed. Perhaps the story itself is interrupted, too often to come back to the venerable actor kneeling besides the earth mound, but the why and wherefore are interesting enough barring the stiffness of the prologue. It seems that the hunchback son and the young one were in love with the same orphan girl, and that soundness of health won and that the other was willing to give in gracefully. However, a Gypsy coquette encamped in the neighborhood and coaxed the married man away from his wife, and she even persuaded him to go with her and her people when the caravan left that evening. The hunchback brother, because of the wife at home and her baby, lured his brother to a rowboat, and rowed him to sea, hoping to keep him there, until the Gypsy, who is seen gayly riding on her unconcerned way, shall have disappeared. In a fight the rowboat is upset, and the sound brother swims to shore, and is glad enough to go home to his wife and child. He tells the father about it, and together they set out for the shore, and near the site of the little mound about which the well-dressed tourists listen in grave attention, the father and son find the brother's body washed ashore by the waves. The surprising part of it is that there is still enough breath left in his body after the night's submersion, to gasp out a few dying sentiments of good will and recommendation, as to his brother's future conduct. F.

Men at Their Best (Victor, Jan. 18).—Similar in atmosphere and emotional feeling to the play called "The Prince Chap," this two-part sentimental comedy, produced by Harry C. Myers, with Rosemary Theby and Brinsley Shaw in the cast, leaves a pleasant impression. In the first reel, three bachelors become greatly attached to a little girl they have adopted, and in the second, with the girl grown to maturity, they become friendly rivals for her love. On her eighteenth birthday she promises to marry the man that gives her the most acceptable present, and here the suitor played by Mr. Myers wins, for he resurrects the girl's poor mother, who because of poverty, was obliged to give up her child. There is some mild comedy in this generally acceptable production. D.

The Red Scar of Courage (Pathe-Eclectic).—A very serious drama based about that great stumbling-block to film happiness—a father's consent. The characters take themselves very much in earnest, indeed, and carry the action for its two-reel length, artistically and well. The father does not wish his daughter to marry a man who has not proved his bravery in war, so when the war between Italy and Tripoli breaks out, the lover enlists, and in the first encounter valorously saves the life of the girl's brother. Healed and honorably discharged, he fears to face the girl, although he has now become a great favorite—because of his valor—with the father. However, the girl's great love readily overcomes whatever repugnance she may feel at the scar across his cheek. There are certain scenes of military operations, as one with the story, for all essential purposes, that were surely taken during the war in which Italy invaded Africa. Again, it can be said of this make of films that its settings are consistently correct—in whatever locality—and attractive. F.

On Smugglers' Island (Gold Seal, Jan. 19).—The virtues, likewise the defects, common to nearly all of Francis Ford's melodramas, are apparent in this two-reel picture. The plot offers nothing particularly new in the story possibilities presented by revenue officers and smugglers; but the action is fast, the fighting hard, and the chase between two boats, one carrying the smugglers, the other the revenue officers, sufficiently exciting. A novel bit of business shows Nan, the girl held captive by the smugglers, using the last shot in a revolver to damage the engine of the escaping craft. Mr. Ford is supported by his usual company, in which Grace Cunard and Harry Schumm figure prominently. D.

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